

**PRODUCT
PROMOTES
PROSPERITY!**

2nd Quarter Winners on Page 2!

Publix Opinion

The Official Voice of Publix

**PRODUCT
PROMOTES
PROSPERITY!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of November 14, 1930

No. 61

'FEET FIRST' KEEPS ON POUNDING OUT THE COIN!

'ECONOMY FIRST!' PUBLIX PLEDGES TO MR. KATZ

Falling instantly in line with the stringent economy ideas of Mr. Katz for the coming boom era, a host of Publix showmen have enthusiastically pledged their support of his "Maximum Efficiency At Minimum Cost" policy in a deluge of replies to the letter Mr. Katz recently sent out to the entire circuit.

Greatly cheered by the optimistic note of Mr. Katz' letter, and by the enumeration of sure-fire money product contained there, every man vigorously promised to extract the utmost profit from these marvelous pictures and, at the same time, hold expenses down to a minimum. The letters all breathed an enthusiastic, determined, do or die spirit and a high level of fighting morale which was most gratifying to Mr. Katz.

"I want to pledge to you that I shall broadcast your message to the field and I shall work untiringly with the boys to get before the general public these pictures in a way that will assure maximum results with MINIMUM EXPENDITURE," writes Division Manager C. B. Stiff, from Texas.

"Please be assured that every effort will be made at this operation to sell the pictures listed in your letter, and that our sales effort will be made with the LOWEST POSSIBLE COST," promises City Manager Vogel Gettier, of Grand Island, Nebraska.

"The managers have acquired a keener appreciation of COST as compared to that of income and with that understanding operate their theatres more intelligently," states District Manager Frank Hookailo, of Massachusetts.

(Continued on Page Three)

As Usual!

At a meeting held last week the board of directors of the Paramount Publix Corporation declared the regular quarterly dividend of one dollar per share on the Common Stock, payable December 27th, 1930 to stockholders of record at the close of business on December 5th, 1930. This is the 48th consecutive cash dividend on common stock paid by the company.

BUILDING PLAN GREAT AID TO JOBLESS!

Paramount Publix' building activity is definitely contributing to the alleviation of unemployment conditions throughout the country, Mr. Dembow pointed out in commenting upon the vigorous strides being made by the company in its building program.

"With the activities of our Construction Department going on at a rapid pace," Mr. Dembow said, "they cannot help but have a material beneficial effect upon unemployment conditions throughout the country. It is significant that at a time when nearly every other industry is lying low in its construction and development policy, Paramount Publix continues as usual. This would seem to be the most conclusive proof of the well known slogan: "Paramount Publix Promotes Prosperity."

Theatres are under construction at the present time, according to (Continued on Page Two)

NEW PRODUCT BOX OFFICE JUBILEE SPREADS!

With the Paramount release of Harold Lloyd in "FEET FIRST," skyrocketing far into the New York Rialto money record, and other coin films following suit, the giant Big Berthas of the new product era are persistently pounding their way through to the summits of motion picture theatre prosperity.

In the last Special Product Edition, we showed you a picture of the crowds that mobbed the box-office on the opening night of "Feet First." Now listen to what went on during the week, seen through the unprejudiced eyes of New York newspapers:

"Harold Lloyd convulsed audiences that occupied every seat in the long run Rialto Theatre, New York, and stood six deep in the rear of the playhouse."—New York American.

"Capacity audiences and crowded lobbies greet Harold Lloyd in 'Feet First'."—N. Y. Graphic.

"They were lined up outside the Rialto in the early morning for one of the best Harold Lloyd comedies to date."—New York Journal.

These are hard-boiled, disinterested New York newspapers talking of equally hard boiled New York audiences! When the picture is released in the field, it will sweep through every town like a cyclone, leaving a rich trail of coin in its wake!

"Playboy" Wrecks Records
Paramount's "Playboy of Paris"
(Continued on Page Three)

Paramount Pictures Point To Prosperity

The opening guns of the new season's heavy artillery have cleared the way to PROSPERITY! The BIG PARADE is on! PARAMOUNT, as usual, LEADS the procession! The others follow as POTENT AUXILIARY FORCES! Here is your BIG RECORD-WRECKING AMMUNITION! READ IT AND REAP!

Morocco

Feet First

Derelict

Tom Sawyer

Royal Family

Right to Love

Playboy of Paris

and also

Hell's Angels

Amos 'n Andy

Lightnin'

Cimarron

Min and Bill

MEMORIZE this list of COIN PICTURES! Keep them in your mind ALWAYS! If you feel blue, discouraged, dubious, downcast and weary, just think of this stupendous BOX OFFICE MANNA! It's the greatest joy tonic ever prescribed for the motion picture business! READ IT AND LEAP!

AWARDS!

After months of painstaking labor, the Theatre Analysis Department, headed by J. A. Walsh and working under the direct supervision of Mr. Chatkin, has announced the winners of awards in the Second Quarter Prize Contest, inaugurated at the beginning of the year. For details turn to page 2.

ABLE SHOWMEN SHARE CASH PRIZES!

CHATKIN LAUDS WINNERS OF 2nd QUARTER PROFIT CONTEST; CHECKS MAILED

Climaxing one of the most eagerly contested circuit-wide showmanship matches in the history of Publix, the Second Quarter Profit Contest came to an official close last week when \$15,900 in cash prizes was mailed out to 87 successful contestants.

The final decision represented a monumental amount of accounting and book keeping work on the part of the Theatre Analysis Department, headed by J. A. Walsh and working under the direct supervision of Mr. Chatkin. Every item of income and expense was carefully checked in a most detailed manner. In its anxiety to be absolutely fair, the Management Department purposefully delayed awarding and publishing the prizes until it was certain beyond any possible doubt that its figures were accurate. To further support the findings of the department, the Division Director of every winner was consulted and his concurrence obtained before the final results were definitely decided upon.

"The contest proved most interesting," declared Mr. Chatkin, "insofar as it brought forth the best efforts of our Managers, District Managers, District Bookers, and District Advertising Managers, as well as the splendid cooperation of our other field executives and Home Office departments."

"In our opinion, the man who was successful, in addition to winning a prize, also shoulders the responsibility of his continuing to stand out as being worthy. There is no doubt that the men in the competition were the best in the theatre business. We find as much pleasure and pride in the achievements of the winners as they do themselves. We are confident that their success will spur them on to even greater efforts. Mr. Katz, Mr. Dembow and all of our executives heartily join with me in congratulating these able showmen."

The complete list of prize-winners, and the amounts they won, follow:

DIVISION "A"
MILTON H. FELD,
DIVISIONAL DIRECTOR
Class "A" Theatres: First prize, \$300 to S. L. Barutio, N. Y. Paramount; Second, \$250 to John Wright, N. Y. Rivoli.
Class "B" Theatres: First prize, \$275 to Theresa Nibler, Springfield Paramount; Second, \$225 to V. R. McFaul, Buffalo North Park.

Greatest Improvement: First prize, \$150 to A. Roy, Syracuse Paramount.

WESTERN & PACIFIC
C. C. PERRY,
DIVISIONAL DIRECTOR
Greatest Improvement: First prize, \$150 to J. P. Read, Colorado Springs Rialto; Second, \$100 to R. Glasmann, Ogden Orpheum.

NEW YORK & NEW ENGLAND
M. J. MULLIN,
DIVISIONAL DIRECTOR
District Winners: First prize, \$500 divided among District Manager A. J. Moreau (\$300), District Booker J. Cronan and District Advertising Manager W. T. Powell, \$100 each. Second, \$350 divided among District Manager M. Shellman (\$200), District Booker H. Greenberg and District Advertising Man-

ager W. H. LeValley, \$75 each.
Class "A" Theatres: First prize, \$300 to J. Kincaid, Gloucester North Shore; Second, \$250 to P. Peakes, Barre Park; Third, \$200 to C. V. Russell, Jr., Bangor Bijou; Fourth, \$150 to G. LeTarte, Ft. Fairfield Paramount; Fifth, \$125 to P. Bloomberg, Salem Paramount; Sixth, \$100 to J. Dempsey, Dorchester Strand.

Class "B" Theatres: First prize, \$275 to R. Ripley, Dorchester Codman Sq.; Second, \$225 to F. McShane, Allston Allston; Third, \$175 to F. Eugley, Westbrook Star; Fourth, \$125 to J. Hartung, Poughkeepsie Stratford.

Greatest Improvement: First prize, \$150 to H. Mulqueen, Waterville City; Second, \$100 to E.

Dugan, Newport Paramount.
F. AND R.

E. R. RUBEN,
DIVISIONAL DIRECTOR
Class "A" Theatres: First prize, \$300 to G. Langness, Hibbing State; Second, \$250 to H. E. Billings, Virginia Garrick; Third, \$200 to P. F. Schwie, Duluth Garrick; Fourth, \$150 to Floyd Nutting, Minot State.
Class "B" Theatres: First prize, \$275 to G. W. Carlson, Superior Savoy; Second, \$225 to J. C. and J. T. Stroud, St. Paul Park and Strand (\$112.50 each); Third, \$175 to W. Nicholas, Fairmont Nicholas.

Greatest Improvement: First prize, \$150 to W. M. Feist, St. Paul Tower; Second, \$100 to Byron McElligott, Huron Huron.

SOUTHEASTERN & WILBY
DIVISIONAL DIRECTORS,
J. A. KOERPEL & R. B. WILBY
Class "A" Theatres: First prize, \$300 to W. G. Enloe, Raleigh State; Second, \$250 to E. C. Smith, Chapel Hill Carolina; Third, \$200 to D. Phoenix, Raleigh Palace; Fourth, \$150 to R. Smart, High Point Broadhurst; Fifth, \$125 to C. C. Lake (\$85) and B. Bickert (\$40), Chattanooga Tivoli.

Class "B" Theatres: First prize, \$275 to E. H. Holleman, Durham Rialto; Second, \$225 to F. H. Owen, Raleigh Capitol.

Greatest Improvement: First prize, \$150 to F. LaBar, Asheville

Plaza; Second, \$100 to R. Talbert, Columbia Ritz.

SEABOARD

J. J. FRIEDL,

DIVISIONAL DIRECTOR

Class "A" Theatres: First prize, \$300 to J. Reinhard, Miami Beach Community; Second, \$250 to E. M. Holden, Miami Fairfax; Third, \$200 to F. A. Crane, Daytona, Florida.

Class "B" Theatres: First prize, \$275 to H. Luter, Little River Rosetta.

Greatest Improvement: First prize, \$150, evenly divided (\$50 each) among W. Wolfson, V. L. Wadkins and B. Hyde, all of Montgomery, Ala.; Second, \$100, evenly divided (\$50 each) between R. Speece and E. G. Finley, Palm Beach and Tampa operations.

SOUTHWESTERN
L. E. SCHNEIDER,

DIVISIONAL DIRECTOR

Class "A" Theatres: First prize, \$300 to V. B. Lowry, Wichita Falls Majestic; Second, \$250 to W. Winch, Amarillo Fair; Third, \$200 to J. Scholer, Phoenix Orpheum; Fourth, \$150 to I. R. Waite, Austin Majestic; Fifth, \$125 to J. King, Harlingen Arcade; Sixth, \$100 to T. Schmidt, Breckenridge Palace.

Class "B" Theatres: First prize, \$275 to W. Akin, Dallas Arcadia; Second, \$225 to V. V. Warren, Amarillo Rialto.

Greatest Improvement: First prize, \$150 to J. P. Bly, Mesa Majestic; Second, \$100 to M. K. Moore, Ft. Worth Palace.

GREAT STATES
(Illinois & Indiana)

J. J. RUBENS,

DIVISIONAL DIRECTOR

Class "B" Theatres: First prize, \$275 to J. B. McDermott, Peoria Lyceum; Second, \$225 to L. Worley, Danville Terrace and Palace; Third, \$175 to W. W. Heasman, Streator Lyric.

Greatest Improvement: First prize, \$150 to G. O. Brown, Wheaton Paramount; Second, \$100, evenly divided (\$50 each), to H. C. Sullivan and J. R. Wheeler, South Bend State.

CENTRAL
A. L. MAXER,

DIVISIONAL DIRECTOR

Class "A" Theatres: First prize, \$300 to R. B. Thomas, Fremont Fremont.

Class "B" Theatres: First prize, \$275 to W. H. Nichol, Waterloo Palace.

Greatest Improvement: First prize, \$150 to J. McKay, Cedar Rapids Palace; Second, \$100 to L. Wasson, Omaha Paramount.

B. AND K.
JOHN BALABAN,

DIVISIONAL DIRECTOR

Class "A" Theatres: First prize, \$300 to O. Davis, Detroit, U. A.; Second, \$250 to R. C. Bruder, Chicago Chicago; Third, \$200 to S. S. Soible, Chicago McVickers; Fourth, \$150 to E. Levin, Detroit, Michigan.

Class "B" Theatres: First prize, \$275 to S. Carpenter, Detroit Tuxedo; Second, \$225 to R. Archbald, Chicago Varsity; Third, \$175 to C. E. Geissman, Chicago Norshore.

Greatest Improvement: First prize, \$150 to H. Holah, Detroit Birmingham.

SAENGER

R. J. O'DONNELL,

DIVISIONAL DIRECTOR

Class "A" Theatres: First prize, \$300 to H. Seel, Jackson Majestic; Second, \$250 to M. Press, Hope Saenger.

Class "B" Theatres: First prize, \$275 to E. Hecht, Pensacola Isis; Second, \$225 to A. B. Parkes, Hattiesburg Strand.

Greatest Improvement: First prize, \$150 to H. Glover, Shreveport Majestic.

New Building Plans Now Under Way

(Continued from Page One)
to Mr. Dembow, in Helena, Ark., Hamilton, Ohio; Middletown, Ohio; Cincinnati, Ohio; Ashland, Kentucky; Chicago, Ill., (two theatres); Bristol, Va., Tenn.; Steubenville, Ohio; North Platte, Nebr., and Aurora, Ill. Remodeling of the Rialto Theatre, Tucson, Ariz., is practically completed, and the theatre will re-open on November 24th. Remodeling has been started on the Rialto in Phoenix, Ariz., and the Strand, Gulfport, Miss.

In addition, contracts are being let for new Paramount Publix theatres in Oakland, Cal.; Lawrence, Mass.; Roanoke, Va., and Fostoria, Ohio. Plans are completed for theatres in Elyria, Ohio; Mansfield, Ohio; Wilkes Barre, Pa.; Newport News, Va.; Newburgh, N. Y.; Plattsburg, N. Y.; Glens Falls, N. Y., and Fremont, Ohio. Construction of these theatres will be gotten under way as quickly as possible.

For Paramount, a new film exchange is nearly completed in New Haven, Conn., and will be ready for occupancy on November 31st. Exchanges are under construction in Calgary, Canada; Albany, N. Y., and Butte, Montana.

Construction of a new Paramount Theatre in Newcastle, England, has already begun, and plans are in work for theatres in Leeds, Liverpool, Glasgow, and in Brussels, Belgium.

WATCH EXPENSES!

ARE YOU tempted to take too many inches on that ad?.....

DON'T!

Strengthen the sales appeal in what you have!

ARE YOU planning to buy some extra outdoor billing?.....

DON'T!

Plant a publicity story with a news angle that will effectively sell your picture!

ARE YOU contemplating spending a lot of money for a lobby flash on the new pictures?

DON'T!

Get your poster artist's ingenuity and your own at work in building equally effective though economical displays!

ARE YOU on the point of exceeding your budget for something you need but for which you might find an equally effective substitute?.....

DON'T!

Use your resourcefulness as a Publix Showman!

**BIGGER
Total - - - - PROFITS!**

"BOOST GROSSES!" IS TASK OF PUBLIX!

WATCHWORD OF PUBLIX IS ECONOMY!

(Continued from Page One)
"Starting Sunday, November 2nd, we intend to operate this division with EXPENSES BELOW THE AVERAGE of the last nine weeks of the Third Quarter, which we fully believe can be done without reflection in the gross business," declares Division Manager M. M. Rubens of Publix Illinois theatres.

"I am convinced that with the right kind of exploitation and, at the same time, the continued application of the 'SAVING RULE,' new results can be achieved that are nearer the correct average. Let me assure you of our 100% cooperation at all times," pledges Manager E. A. Bricker of the Metropolitan, Mitchell, S. D.

"Every possible medium will be taken advantage of to merchandise these picture programs at an ABSOLUTE MINIMUM EXPENSE," avers District Manager Guy W. Martin, from Indiana.

"I and my organization, here in this little theatre, pledge our support to you—100% cooperation in trying to obtain the best results possible and to see that NOT A PENNY IS WASTED," pledges Manager George Zeppos, of the Rex theatre, Wheeling, West Virginia.

These are only a few expressions of enthusiastic determination to keep costs down at a constant level during the gradual rise

PRODUCT Promotes Prosperity!

in grosses, thus assuring the maximum profit from the coming barrage of giant money pictures.

"I cannot stress too much," declared Mr. Katz, "the importance of this constant check on expenditures. Our problem is very definite and clear cut. We must make the greatest possible profit from the stupendous attractions which we will play in our theatres. One of the surest ways of attaining that end is to keep all our expenses down to a minimum. Sound business common sense dictates that policy. Only in so far as we do or do not adhere to that policy will the final reports from our theatres indicate that we are or are not good showmen and business men.

"Past performances have consistently proved that Publix manpower can be counted upon to do a job in a showmanly, business-like manner. I am certain that they will not fail to do so in this instance."

SEIDELMAN RETURNS

J. H. Seidelman of the foreign department returned recently from a six weeks trip to Europe, where he discussed plans for the coming year with various Paramount Publix executives.

TACTFUL COPY!

Theatres in the Publix-Great States Division have been warned by Division Publicity Director Madeline Woods never to use in ads, under any circumstances, lines reading "No children admitted" or "Children barred by censors."

"Instead," Miss Woods says, "when you play a picture such as 'Little Accident' or 'Common Clay,' use a box in your ads reading as follows:

"This picture will neither be understood nor appreciated by children, and therefore is not recommended for their entertainment."

Concentration on Bigger Picture Grosses Is Ordered By Mr. Katz

In a message which he asked PUBLIX OPINION to broadcast throughout the field, Mr. Katz reiterated his conviction that the splendid product now being released is the final weight which will turn the balance toward continued box-office health in our theatres and called upon every man in Publix to exert his last ounce of energy in extracting the maximum profit from this terrific money product.

"The consistent box-office performance of such pictures as Feet First, 'Amos 'n Andy' and others," declared Mr. Katz, "convinces me that the tide is about to turn as far as motion picture business is concerned. I believe that uncertain box-office conditions are definitely behind us.

"We now have the merchandise—good, salable merchandise that recent events have proved the public is anxious to buy. Our job is—and I can't stress the importance of it too much—to sell it as hard as it is humanly possible for us to do so.

"Do not make the mistake of regarding this statement as the usual invocation which good business normally requires. It is always good business to extract as much profit as possible from your merchandise.

However, that principle becomes URGENT and VITAL—NOW! The reason for it is obvious. The splendid array of sure-fire, money product gives us an excellent opportunity to make up for the lean period through which we have just passed. It is an opportunity which MUST be taken advantage of in EVERY PUBLIX THEATRE!

SEND PASS LISTS FOR H.O. OKAY

With the new year waiting just around the corner, managers are warned that there is little time left for preparing their pass lists and forwarding them to the Home Office for the official okay.

Negligent managers will be put in the embarrassing position of having to hold up newspaper and other important passes until some weeks after the first of the year unless they act promptly. In this way they will be needlessly antagonizing those people who can exert a definitely favorable or unfavorable force upon the box office. Compile and forward these lists now.

With the Home Office restricting all passes to just those people who can do the theatre some good, lists will be scrutinized and pared lower than ever before. Take a tip—don't get yourself branded as a pass squandering showman by presenting a long list.

Passes are to be limited to newspaper critics, important civic heads, and first magnitude business leaders. In a word, they are only to be given to persons who can definitely benefit the theatre. Passes are not to be handed out promiscuously to bill posters, merchants in an exploitation tie-up, etc., unless each pass represents value for something received by the theatre!

In all situations, managers are to follow the pass policy laid down by the division director and the district manager.

"I want every man in Publix to concentrate his entire thought and energy during the next few months on one important problem—HOW CAN I RAISE THE GROSS IN MY THEATRE? That is a specific assignment! Upon his ability to successfully fulfill that assignment will rest his present and future status among Publix showmen.

"Every possible aid that the Home Office and field executives can give toward that objective will be eagerly offered. Beginning immediately, every division director will visit EVERY SINGLE TOWN IN HIS OPERATION, in order that the individual theatre managers may personally benefit by the more mature experience, business ability and showmanship of their seniors. Every bit of detail work in which the element of time does not enter, such as the compilation of statistics, etc., will be temporarily discontinued in order to give theatre, district and division managers free course to concentrate all their time, energy and brainpower on the task in hand—RAISING THE GROSSES IN THEATRES! Home Office department heads will work overtime in order that the facilities of their departments may be more effectively available to the field in attaining this objective. It's a question of everyone putting their shoulders to the wheel and pushing with all their might! If this is done, the desired result will follow as a natural consequence.

"It is important to bear in mind this axiomatic requirement of all greater profit—NOT ONE CENT OF ADDED EXPENDITURE! The man who believes that bigger grosses necessarily mean bigger expenses is unworthy of the title of either a business man or a showman.

"We have the pick of the Brainpower, Ingenuity, Energy and Sales Ability in Show Business. I count upon those qualities to find the answer to this important problem which will confront us during the next few months—MAXIMUM PROFIT AT MINIMUM COST!"

New Product Pulls Heavy Coin!

(Continued from Page One)

is another one of the big money pictures that is well launched on its fine career of big business. Milling crowds at the giant New York Paramount forced the hold over of this latest Chevalier classic. The contagion has already spread through the country. Get an earful of these "Variety" headlines:

"PLAYBOY" DOMINATES L. A. WITH \$32,000.

"No getting away from 'Playboy Of Paris' as an attraction, either titularly or as a personality."

"PLAYBOY" GOES BIG IN MONTREAL, \$22,500

"Playboy Of Paris" brought Palace capacity three nights, matinees big. Gross of \$22,500 put this theatre on top of heap with best figures for month or more."

PARAMOUNT (Portland, Ore.)

"Playboy Of Paris" got 'em in line and kept 'em there: \$14,800; big."

These are only a few spots, selected at random, throughout the country. The other money shockers on the menu being served or about to be served at Publix theatres are following suit. "AMOS 'N' ANDY" continue steadily with their freak grosses. In New York, Chicago, Cincinnati, Minneapolis and other sections of the country, house managers report many previous records shattered. "HELL'S ANGELS" is reported well into the long run in numerous spots, in each case still going strong and gradually building. "LIGHTNING" at a recent preview elicited the most enthusiastic comments from practiced trade-paper critics, who pronounced it a decided box-office smash.

These pictures are sweeping the country NOW! Behind these, just waiting to pop, are such big money dreadnaughts as "MOROCCO," "TOM SAWYER," "THE RIGHT TO LOVE," "DER ELICT," "FIGHTING CARAVANS," "NO LIMIT," "BLUE ANGELS," "REMOTE CONTROL," "MIN AND BILL," "SIN TAKES A HOLIDAY," "REBOUND," "CIMARRON," "SEE AMERICA THIRST," "DRACULA" and others. As reported once before, "THERE'S GOLD IN THEM THAR FILMS! It's up to us to GET IT!"

OFFICE SHIFTED

District Manager Fred Herman, in George Walsh's territory, is now located at the Capitol Theatre, Wilkes Barre, instead of 220 Wyoming Ave., Scranton, Pa.

27th!

Thanksgiving Day is November 27th! Make it a money-day by mobilizing your activity in ticket-selling array! Indexed bound volumes of Publix Opinion suggest campaigns, midnight shows, parades, publicity ideas, school contests and special matinees. Talk turkey to your patrons and you can give thanks for the grosses you'll get!

SHOWMEN BUILD CHILD ATTENDANCE!

KID FIGURES SOUGHT IN REPORTS

All district managers have been requested by Mr. Katz to include, in their weekly letters, figures on each theatre under their supervision, showing the percentage spent on advertising and the percentage of juvenile attendance for the week. These figures, included in weekly letters of district managers in the Illinois Division for some time, have been found exceedingly informative by home office executives, so much so that Mr. Katz has written each district in other divisions instructing them to follow the practise.

"I want every weekly letter," Mr. Katz' letter states, "to show exactly what the advertising percentage is in each theatre in your district."

"In addition, I am enclosing an excerpt from weekly letters used in the Illinois Division, showing the percentage of child attendance at each theatre."

"I also want each District Manager's weekly letter to show percentage of child attendance at each theatre. This is imperative, as it gives us a guide in talking to producers about various pictures, and what they are doing to stimulate return of juvenile business to the theatre."

Lobby Games Amuse Kids In Chicago

After a recent Kid Club matinee at the Tower, Chicago, two giant checker games were played in the lobby. Marble blocks were painted into checkerboards, and Eddie House, organist, had built the necessary number of large red and black wooden checkers. Kids got a kick out of playing with these mammoth checkers, according to Marlow Conner, manager of the Tower.

For the girls, a lobby doll contest involved awarding of three guest tickets to the next club matinee for the most attractively dressed dolls.

By utilizing an industrial film secured from the General Electric Company, in addition to the regular cartoon and feature, the show for the kids was put on without extra film costs. Program was augmented by an organ solo and an acrobatic dance by one of the little girls of the club—invariably an adult attendance builder, pulling in relatives.

PREPARE!

New Year's Eve is less than seven weeks away!

Get the old thinking cap on and start working. Study the advertising department manual. Here are a few reminders.

Special midnight show. Special stage show, or appropriate novelty short. Lobby decorations.

Special newspaper ads.

The world is looking forward to the New Year like never before. Let the theatres lead the way in spreading the gospel of good cheer. It means money in your box-offices!

'BIG TRAIL' IS GREAT FOR CHILDREN

Emphasizing the epic qualities of "The Big Trail" and the fact that it is pre-eminently suitable for juvenile tie-ups, Division Manager M. M. Rubens has instructed all Illinois managers to contact all schools, public and parochial, women's clubs, Parent Teacher Associations, pioneer and old-settlers' organizations, Boy Scouts, Campfire Girls, Junior Flying Cadets, Y. M. C. A.'s, Y. W. C. A.'s, churches, ministers and church societies, as well as regular theatre kid clubs, in exploiting the picture.

"The Big Trail" has action, scenes that will set well with the clergy, great historical value, and it is absolutely clean," Rubens said. "I believe there is a greater opportunity for making profitable tie-ups on it than on any picture I have seen of late."

"Lately there has been more or less criticism of the trend of talking pictures and their effect on the adolescent mind. We have accomplished a great deal toward elimination of this criticism by our tie-ups and constant repeats of 'With Byrd at the South Pole.' We can do the same with 'The Big Trail,' which has the advantage of comedy, thrills, drama and general entertainment value."

ARMISTICE DAY SOLO

Special Armistice Day organ solo used by 24 theatres of the New England Division was written by Joe Alexander, organist at the Paramount Theatre in Providence, R. I. Other theatres were supplied with it by Hyman Fine, Division Musical Supervisor.

Sell Specific Shows Xmas!

Early Bookings Insure Time For Planning

With feature bookings up to and including the holiday period definitely set, managers everywhere must prepare to sell specific attractions in combatting the pre-Christmas depression.

Added to the fact that campaigns can be launched now and picture-interest not only kept alive but brought to a white heat by the time playdates arrive, is the fact that product for the period is superior in every way to pictures which theatres have depended on in the past to overcome seasonal slumps.

Product of exceptional excellence makes the task of sticking to specific attractions in this year's pre-holiday campaign more logical and consequently much

more likely to produce concrete results. Coming pictures are worth all the enthusiasm managers can give them!

Other means of stimulating attendance during the approaching holiday period are not being neglected, however. In every division, managers are bringing in to play every possible method of overcoming box-office resistance and creating additional patronage to offset the inroads of holiday shopping.

See Bound Volumes!

Added necessity this year of costless campaigns makes the anti-slump ammunition in the bound volumes of Publix Opinion more valuable than ever. Sifting of the stunts listed which were successfully executed without any expenditure whatever provides a complete campaign for the individual theatre which may be carried out at no expense, yet cover every conceivable angle of added publicity in selling attractions.

Cornford Active

Managers of Publix-Cornford theatres, under the guidance of Division Director George Walsh and Division Manager Jack Jackson, are proceeding with vigorous activity intended to dissipate the pre-Christmas bugaboo.

Particular attention is being paid to development of additional business through arranging Christmas parties for employees of merchants, manufacturers and industrial plants in each community, distributing these over the holiday season in a manner which will guarantee increased grosses.

Business men are being approached from the standpoint that the theatre offers an easy solution of the problem of selecting an appropriate "gift" for employees as a group. Firms which have previously given Christmas entertainments in the form of dances, dinners, holiday get-togethers, etc., are listed as exceptionally good prospects.

In many cases, hotels are being tied-in with the theatre parties, with theatre managers securing price concessions from hostesses for after-theatre suppers or dinner dances, and approaching the business prospect with a block cost proposition.

Regular attendance is being gauged so that it will be possible to reserve blocks of seats on firm nights, seating all members of the party together in one section without discommoding regular patrons, yet providing good gross-insurance through guaranteed patronage.

MR. DEMBOW IS NEW M. P. T. O. A. VICE-PRESIDENT

Enlisting his services in their behalf, the M. P. T. O. A. elected Mr. Sam Dembow Jr., a vice-president of the organization at their meeting in Philadelphia on Wednesday. Mr. Dembow formerly was a member of the board of directors.

Mr. Sidney Kent, who with Mr. Dembow represented Paramount Publix at the Convention, cheered the audience in an address in which he forecast a bright future for theatre operators. Further improvements in production, he

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declared, plus the added significance of star personalities in pictures would bring this about.

Mr. Kent's dynamic speech, covering many of the problems confronting theatre operators, was considered one of the highlights of a meeting addressed by Governor Pinchot of Pennsylvania, General Smedley Butler, Mayor Mackey of Philadelphia, Congressmen, city notables and other important dignitaries.

CALIFORNIA BANS DAYLIGHT SAVING

Most significant to the motion picture industry among results in the recent election was the overwhelming defeat of Daylight Saving Time, submitted to voters in California and rejected by a large majority.

Theatre interests led the fight against daylight saving, aided by public utilities, which oppose it because of its effect on consumption of electricity. Heading its proponents were the oil companies, favoring it because it increases time for motoring.

Pictures, Exploitation Set For National Book Week

Intending to fully capitalize on Children's National Book Week, from November 16th to November 22nd, the booking department of the Publix Great States Divisions has made every effort to set in pictures which will permit maximum exploitation of the natural possibilities the week holds for interesting juvenile attendance.

In addition, full instructions for managers were worked out by Division Directors Harry Katz and Jules J. Rubens, District Managers Maurice Rubens and Henry Stickelmaier, and Division Publicity Director Madeline Woods, urging them to utilize every possible means of promoting child patronage for the week, which is nationally sponsored by the Parent Teacher Association.

While suggestions for National Book Week have already been carried in Publix Opinion, the campaign suggested by Miss Woods is reproduced here in amplification. Some features of it may be utilized this year, and all of it is worthy of notation for use next year, when observance of the week is scheduled for the second week of November.

Principal tie-ups, of course, are with schools and the P. T. A., involving the use of school bulletin boards and school publications, if any, in stating that Publix theatres are observing the week, and will show listed pictures, on which P. T. A. recommendations are secured. Repeated announcements are secured in schoolrooms, etc.

Local Speakers

Speakers from public libraries or a teacher from a local kindergarten are suggested for short talks before juvenile club meetings on the Saturday before or Saturday of the week. Talks, on children's books, must be interesting and if possible, amusing.

Among stunts suggested is announcement in publicity stories, from the stage and in a few lines in ads, that every child accompanied by an adult and bringing a child's book in good condition to the theatre on certain days during the week, will be admitted free. These books can be given to or

phans' homes, hospitals, homes for crippled children, etc. Days on which attendance would ordinarily be at a low ebb should be selected for this.

If an outstanding picture such as "Silent Enemy," "Tom Sawyer," "The Big Trail," is booked, Miss Woods suggests a tie-up with the school similar to that made by Manager S. S. Holland of the Paramount in Hammond, Ind., on "With Byrd." This tie-up is recounted in Publix Opinion of October 3rd, 1930, on page 4. Important feature of the scheme is that schools attend in a body, each child paying ten cents admission to the teacher in advance, and that there are no free admissions.

Store Tie-Ups

Other tie-ups are with bookstores, getting them to feature books of pictures which are being shown, if possible, and if not, special displays of juvenile literature. Giving away books as prizes to children having lucky numbers is suggested for the Saturday matinee which winds up the week.

Posters in the libraries, children's departments of stores and shops, school supply stores, etc., can easily be obtained. Tie-up with book shops to have these printed is suggested, with copy such as "Buy a Book During Children's National Book Week—Take the Children to the Rialto Theatre to See, etc. Big Special Programs for This Event."

Miss Woods stresses the fact that publicity and exploitation must not be conducted in such a way as to create the impression that programs for the week will appeal to children only. That they

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have general appeal must be stressed in newspaper ads and other matter which has general public display, leaving it to the school bulletin boards, etc., to emphasize the juvenile angle.

P. T. A. RECOMMENDS!

Here are pictures recommended by the Parent Teacher Association. If your bookings for Children's National Book Week—November 16th—22nd—include any of these titles—act at once! If not, they're suitable for tie-ups when you do play them. Both features and shorts are included in the list.

"Abraham Lincoln"

"The Cactus Kid"

"Doughboys"

"The Gem of Acra"

"Hot Curves"

"Jungle Terror"

"Last of the Duanes"

"The Leather Pushers"

"Love in the Rough"

"Night"

"One Embarrassing Night"

"The Shindig"

"Spurs"

"Thoroughbred"

"At the Bottom of the World"

"Danger Signal"

"A Dude Wrangler"

"Gliding"

"In the South Seas"

"Knights in Khaki"

"The Leathernecks"

"Let's Go Native"

"Moby Dick"

"Oklahoma Cyclone"

"Sacred Fires"

"The Spoilers"

"Teacher's Pet"

"Under Montana Skies"

SELLING "FEET FIRST"

By **RUSSELL HOLMAN**
Advertising Manager, Paramount Pictures
(Not For Publication)

Coldly analytical showmen, the critics and the customers rate this Harold Lloyd attraction his best since "The Freshman" and by far the finest thing he has done so far in sound.

Lloyd has packed more genuinely funny new gags and authentic thrills into 8 reels, allowing a rapid turnover, than practically any other all-talking comedy ever made. "Feet First" is Grade AA Lloyd and that means perfection. The settings are bright, youthful and cheerful. The supporting cast is the strongest I recall Lloyd ever having assembled.

Popular as Lloyd is, the showman is going to make a mistake if he relies upon this getting the crowds in and cuts down on his own efforts accordingly. The public is so picky-and-choosy today that nothing succeeds on its own momentum. You have to go after 'em strong.

We called on the entire showmanship force of Publix to help us in compiling the Lloyd "Feet First" press sheet. We offered prizes for ideas and they came in thick and fast. We've included them in a swell 24-page gold mine of showmanship and we advise everybody to get and scan this press sheet carefully in planning their campaigns. Don't look on this like the ordinary press sheet; YOU and practical field showmen like you wrote most of it.

Philo Radio and Florsheim Shoes have tied up with the picture. You can do a lot for yourself at little expense by looking up the local dealers in these commodities.

In your copy play up the fun angle but don't neglect the thrill angle too. The picture has a reel or so of skyscraper-clinging thrills at the end that outdo anything Lloyd put over in "Safety Last," and they have the added value of sound.

Copy: More thrilling than "Safety Last"; funnier than the funniest Lloyd comedy you ever saw. . . . Harold starts at the bottom, selling shoes, and soars high and dizzy up the side of a 40-story skyscraper—all for a pretty girl. . . . If you've lost your job, cheer up! Harold loses his too, in "Feet First." But he wins a girl and a fortune. Come and see and hear how! . . . The merriest, maddest, thrillingest Harold Lloyd picture ever made.

Above all—get after it, and use that press sheet.

SELLING "FAST AND LOOSE"

By **RUSSELL HOLMAN**
Advertising Manager, Paramount Pictures
(Not For Publication)

After seeing "Fast and Loose" in the projection room, Publix picked this show out of all available product for the opening attraction of the new Paramount in Nashville. It's a picture that will please everybody who sees it. It admittedly will require skillful showmanship to put across, not because it isn't great entertainment but because the players are not well known stars. But the man who sells "Fast and Loose" shrewdly is going to cash in plenty!

A lot of customers are going to ask you after seeing "Fast and Loose," "Where has this Miriam Hopkins been all my life and when can I see her again?"

Miriam is the pretty bundle of blonde dynamite who made "Lysistrata" the most talked-about comedy hit of the Broadway stage. Her "It" and vibrant personality get over on the screen like a million dollars. She brings a new kind of excitement that movie goers are just going to love. After looking at the rushes of a couple of Miriam's scenes, our production department rushed to sign her to a long term contract. No use waiting until "Fast and Loose" got out and then having to outbid every other company in the business for her services.

That swell actor, Frank Morgan; that male-disturbing come-hither blonde, Carole Lombard; and a highly talented ex-Dartmouth half-back, Charles Starrett, are also in the cast. (You remember Lombard from "Safety in Numbers" and Morgan from "Laughter.") The unusually bright dialog in the show was written by the author of "Strictly Dishonorable," the reigning N. Y. legit love-comedy hit.

I believe you should sell principally title and story in this one, with art work consisting of attractive poses of the principals.

We start out in the trailer thus: When a man bites a dog, that's NEWS. When a chauffeur WON'T marry the millionaire's daughter who loves him . . . when a chorus girl WON'T elope with the millionaire's son . . . that's "FAST AND LOOSE."

Other copy: Are modern young people fast and loose? Here's a picture that tells the amazing truth about them. . . . Young, rich, good-looking, petted darlings—imagine the shock when they discovered they couldn't buy love! . . . He spanked her in a bathing suit and proposed to her in a jail. . . . WEALTHY BANKER FORCES SON TO WED CHORUS GIRL AND DAUGHTER TO PROPOSE TO CHAUFFEUR! . . . The story of a bad girl who met the right man. . . . A picture as bright and flashy as these merry, mad times but with a solid gold core of good sense that lifts it far above the average. . . . A bad girl and boy gone right! . . . A millionaire turns his wayward son and daughter over to a chorus girl and a chauffeur to manage. What happens is plenty!

See this picture or at least get familiar with the story before you attempt to write copy on it. The story takes so many unusual and clever twists that striking catch-lines are a cinch. Read the manual!

CHANGE FOR \$5

Reproduced below is sample money wrapper used by cashier at the Paramount, Syracuse, N. Y. Manager Raymond B. Jones conceived the idea as a means of exploiting his coming attraction. Four single dollar bills are placed in the wrapper and given to patron instead of customary method of presenting change.

Save some of this for you'll want to see

"THE SANTA FE TRAIL"

WITH
RICHARD ARLEN EUGENE PALLETTE
MITZIE GREEN ROSITA MORENO

Paramount, week Oct. 17

\$4.00

CARE ADVISED IN CASHING CHECKS

Since Publix managers are held personally responsible for checks cashed for persons other than Home Office representatives, Comptroller Fred Metzler counsels all theatre executives to exercise even more than usual precaution at the present time in the matter of cashing checks.

"Because of temporarily depressed business conditions and the unemployment situation," Mr. Metzler states, "forgery and other check frauds are on the increase. According to the National Surety Company, losses through forgery alone in the United States this year will amount to \$150,000,000, and these losses are steadily mounting. The number of forgery losses by surety companies has more than doubled since the beginning of the present business depression.

"To combat this condition, the National Surety Company is warning the public to observe certain precautions in writing, issuing and cashing checks. These precautions should be religiously followed by every theatre manager, for his own protection. I would suggest that you exercise even more rigid care in the matter of cashing checks than is prescribed."

Warning of the National Surety Company is as follows:

1. Never cash a check for a stranger until he is identified to you through someone you know and upon whom you can rely.

2. Never accept a check just because it looks "businesslike." Criminals are now counterfeiting checks of well-known concerns.

3. Always verify bank certifications through the certifying bank. Certifications are frequently counterfeited by criminals.

4. Never do what a stranger suggests in order to identify him, unless the suggestion leads to identification through someone you know and upon whom you can rely. He may have arranged with an accomplice to give you misinformation.

5. Never sign a check in blank or make it out payable to "cash" or "bearer" unless imperatively necessary.

6. Never leave your check book or canceled vouchers where anyone else can get hold of them.

7. Always write your checks carefully, with good ink, typewriter or checkwriter which will indent the paper. Begin each line at the left hand side, and leave no spaces between your words.

8. Be sure to have a safe place for delivery of your business mail. Do not depend on the type of box that can be easily opened by a criminal.

9. If possible, never let any one else check up your bank book with paid and canceled checks returned from the bank. This is the one thing that every business man should do monthly and personally, wherever possible.

SPONSORED FILM OPENS AT RIVOLI

Paramount's first commercial film, "Movie Memories," opened at the Rivoli Theatre on Broadway on November 14th, as part of the program supporting "Morocco." Sponsored by Chesterfield Cigarettes, the short subject will continue for the run of "Morocco" at the Rivoli and at the same time be screened in as many Paramount Public theatres, one in each situation, as are available.

"A Jolt For General Germ," Lysol-sponsored short, is booked for the New York Paramount the week of November 21st, and will also be shown all over the circuit.

Over 3,000,000 people will see these commercial entertainment-units in Paramount Publix theatres.

Get Busy On Bad Weather Campaigns Advises Rubens

Approach of bad weather means good business for theatres, if managers will immediately institute proper campaigns, Division Manager M. M. Rubens has advised Illinois managers.

Great States theatres were first with effective bad-weather exploitation last winter. Their activity, particularly successful in Joliet, is recorded in Publix Opinion for January 10th and 24th, 1930, on pages 9 and 11, respectively.

"Rain, sleet, wind and snow will soon put a quietus on all outdoor attractions, even night football," Rubens said, "and start a stampede to the theatre—if we use the proper effort to assist the movement in gathering momentum.

Germ-Free Air

"Although many gridirons are now equipped for night football, the average person will not patronize the game in bad weather and take a chance on the flu, while we can sing praises of the warm, washed, germ-free air of our theatres.

"Coming weather conditions make it harder for patrons in surrounding trade areas to attend your shows. The family flyver will be put up earlier this year, on account of general conditions as well as the weather. It is therefore incumbent upon you to provide patrons with low-cost, convenient transportation to the theatre.

"Merchants and transportation companies also recognize the fact that bad weather keeps prospective customers at home, and are ready to cooperate along practically any line suggested.

Transportation Tie-ups

"Study the tie-up outlined in Publix Opinion for January 10th, 1930, very carefully. It can be made with taxicabs, interurbans, railroads and garages, as well as with street railways.

"Cooperative ads should be arranged in such a way as to give the theatre credit for the linage on

its newspaper contract, even though merchants and the transportation company assume the entire cost. Theatre copy, of course, should be predominant, and laid out so that it will replace regular theatre advertising for the day, cutting down your newspaper advertising costs."

TICKET ORDERS MUST INCLUDE ALL DETAILS

Requisitions for tickets from a number of managers have been sent to the Purchasing Department recently with incomplete information, making it necessary to write or wire the manager for full details before placing the order, J. H. Elder states.

"To prevent any delays in ordering tickets and passes," Elder says, "your requisition should include all the essential information, so that it will not be necessary for the Purchasing Department to write or wire you for additional information.

"Information which should be given in the initial requisition includes quantity, kind (machine, roll or reserved), price, color and starting number."

The following is given as an example of how tickets and passes should be ordered:

100,000 Machine Tickets, 35c, color Green, starting with No. 100,001.
10,000 Roll Pass Tickets, 10c service charge, color Buff, starting with No. X10,001.
2,000 Trip Passes, Form No. 2215, 10c service charge, color Buff, starting with No. X10,001.

November 18, 10:15 to 11:00 P. M. (E. S. T.)

The complete program:
Overture—"Dance of the Hours."
A Romantic Short
"Peach of a Pair."
"Tm Yous."
A Melodic Scenic
"Echoes of Ireland" (ARTHUR LANGE)

The Musical Newsreel
Organ Solo
"So Beats My Heart" JESSE CRAWFORD.
Gossip of the Stage and Screen
JERRY "CLOSEUP" MADISON
Recent Broadway Hit Songs
Presentation—"Tom Sawyer."
Finale—"The Glow Worm."
Special arrangement by P. Lincke.

Varied Music On Nov. 18 Broadcast

A well rounded program of modern and semi-classical music will be presented this week on the Paramount Publix Radio Playhouse program to be broadcast over the Columbia Chain, Tuesday,

Correct Procedure

In spite of the instructions in Publix Opinion of October 17th, we still find it necessary to void a great many theatre checks. This necessitates extra work and slows up payment of vendor's invoices.

Please note the following points:

1. Discounts should be taken wherever possible and the percentage and amount shown in the space provided.
2. Payee's name should not be abbreviated.
3. Voucher section of the check should show invoice date, not the week-ending date, vendor's invoice number and a brief description of the item.
4. When one check pays more than one invoice, each invoice should be listed separately in voucher section.
5. Checks should be neatly and clearly typewritten. To attain this, it may be necessary to clean the type or install a new ribbon.

The majority of errors can be attributed to carelessness and for this reason it is necessary that every care be exercised in preparing your checks.

T. X. PONES

THEATRES TURN TO RADIO FOR ADVERTISING

Striving to get the utmost out of every dollar expended for advertising, managers in J. J. Friedl's division are turning to radio as an outlet for announcement advertising which is inexpensive but effective in the extreme.

Among the lucrative tie-ups in effect in the Southeast, George E. Planck points out the following as most noteworthy.

In Montgomery, Alabama, City Manager Bolivar Hyde, Jr., has an arrangement with WSPA whereby he receives thirty minutes on the air every Thursday night from 7 to 7.30 P. M., plus two daily announcements of current attractions at the noon hour and supper hour. Hyde furnishes the station with 24 guest tickets weekly, for transmitter personnel and for use as prizes in contests.

Relationships Cordial

Relationships with radio station officials are most cordial, and Hyde is able to arrange practically anything he wishes in the matter of presentation and position of announcements over the air.

Four Florida Theatre programs are broadcast weekly in Jacksonville, as the result of arrange-

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ments made by Manager Al Weiss with municipally-owned WJAX, one of the most powerful stations in the Southeast.

Organ concerts are broadcast each Tuesday and Thursday, and on Saturday morning the children's matinee is put on the air. The Children's Matinee broadcast is high-lighted by the singing of the kids and check-ups have shown that it has a powerful appeal for mothers, both as a unit of entertainment and as an inducement to send children to the weekly matinee.

Sunday Concert

On Sunday morning, the organist gives a semi-classical concert, frequently with a guest violinist, vocalist, etc., secured from local music schools at no cost to the theatre.

While the Florida Theatre has no organist, the radio station's organist presents the programs described here for \$10 a week, a remarkably reasonable talent cost. Radio control service between the theatre and the station costs the theatre \$7 a month in addition, making the total expense of these four programs weekly extremely low.

In Birmingham, where Clint E. Lake is city manager, the Alabama and Strand Theatres sponsor a daily organ broadcast over WKBC, at 10 A. M. Announcements on current and coming attractions are made, and in plotting programs particular attention is paid to songs from coming pictures. Costs are trivial, amounting to little more than a \$10 wire charge.

Theatres in Tampa, under City Manager Harry Weiss, are also very active in radio advertising. Among other programs they feature a question hour, in which questions concerning movie stars and productions are answered. Proof of the hour's appeal is found in the fact that it is never necessary to "manufacture" questions to be answered, listeners in supplying this need in plentitude. Hour seems to have all of the appeal of the movie question columns which formerly appeared regularly in the newspapers, plus a great deal of the appeal of movie fan magazines.

MACON RIALTO CLOSED

Rialto Theatre, Macon, Ga., has been closed.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

PARAMOUNT

"OH TEDDY," with Billie House (18 min.) Story: House, with his wife and daughter, calls at a modiste shop to pick out daughter's trousseau for her wedding with an older man. In the establishment, House has various flirtations with the models and most of the comedy depends on his trying to avoid his wife catching him. Daughter in the meantime has fallen in love with one of the salesmen. House helps her and sends her out to get married. When they return, married, Billie squares it with the wife by pretending he is angry. Ruse works and the mother blesses the children. Daughter has a dog named Teddy. This and the "teddies" the models are showing gives subject its name and furnishes some of the comedy. House does one slow "blues" number "When The Sun Goes Down."

Criticism: House's personality and his method of working pull this one through and make it good entertainment. Number is good.

Booking-Routining: Avoid using with "Those Three French Girls" or "On Your Back." Otherwise can be used with anything. Routine ahead of feature. Other shorts should be novelties.

Exploitation Notes: House will be remembered for his vaudeville work and his former Paramount short, "Resolutions." Title might be used by playing on its relations to lingerie.

"HIS PRICE," with Johnny Burke (8 min.) Story: Opens with Johnny counting his money to see if he has the thousand dollars necessary to cover his stock in the morning. Meanwhile wife is bemoaning the fact that he will not buy her a fur coat, a bargain at five hundred dollars. Johnny has the thousand and gives it to her to keep until morning. His next door neighbor enters and offers Johnny five hundred dollars if Johnny will kiss his wife and let him catch him at it, as he needs to get something on her. Later the two wives get together and discuss their husbands. Johnny's wife is so sure of her husband she bets he won't kiss the attractive neighbor. But Johnny, of course, does kiss her when the opportunity presents itself. When the neighbors leave Johnny explains the situation to his wife and gives her the five hundred dollars with which to buy the coat. He is overwhelmed when wife tells him of her bet and that she lost the thousand dollars entrusted to her.

Criticism: Fairly amusing comedy skit. Punch at end is good.

Booking-Routining: Can be used with anything except, perhaps, domestic type features. Would routine as opening act of front show, immediately after news. Follow with musical act, cartoon or novelty subject.

Exploitation Notes: Burke will be remembered for his vaudeville work and his other Paramount short, "You're In The Army Now."

"SEEING HELEN HOME," with Helen Lynd (9 min.) Story: The boy friend is bringing Helen home. As it starts to rain, she invites him in. Looking at the album, they see a picture of Helen when she graduated from school. The memory of those times prompts Helen to sing a comedy number about school days. Returning to the album they see some photographs of her parents taken quite some time ago. Helen finds some costumes which they both don, and they do an old fashioned number. Mother and Father, hearing them, come downstairs and tell them that that's not the way to sing it. They then proceed to show them how it should be done, and go into a modern boop-a-doop version of it. Ends with the four of them joining in.

Criticism: An amusing subject featuring the baby-voiced Helen Lynd.

Booking-Routining: Would not use with any feature using Helen Kane, as Miss Lynd's style of work is very similar. Otherwise will make good opening act. Should be followed with comedy subject.

Exploitation Notes: Helen Lynd is an exponent of the modern boop-a-doop school, has been appearing in vaudeville and was featured in one of the Publix revues. She was one of the principals in the first "Little Show."

"TONGUE TIED," with Lulu McConnell (7 min.) Story: This, the fifth Lulu McConnell, has Lulu cast again as the talkative wife. Returning home with her husband to their hunting lodge, Lulu unlooses her tongue and tells her husband what is wrong with him, his friends, and the world in general. During her continual babbling, hubby appears unconcerned and at regular intervals walks to the rear of the room and pours himself a drink. He then busies himself sharpening a knife, loading his revolver and his shot gun and inspecting an axe, all seemingly in preparation for use on his wife as soon as he has imbibed enough liquor to give him courage. At a high point in Lulu's monologue he seizes her by the throat and choking her, leads her to a couch and deposits her on it. He then calmly returns to his chair and sits in peace. All is quiet.

Criticism: McConnell again scores heavily and provides another hit.

Booking-Routining: Would avoid using with domestic type features. Otherwise may be used for comedy act on any program. Account of the tremendous audience reaction the previous McConnell acts have received, would routine in prominent position in program, preferably just prior to feature. Preceding subject should be musical.

Exploitation Notes: McConnell is no doubt by this time valuable at the box office and, accordingly, would mention subject in all copy, playing her name up prominently and recalling her past successes. By all means use lobby card. Press story might be obtained on discussion as to whether or not McConnell could out-talk Floyd Gibbons.

"PLASTERED," with Willie, West and McGinty (11 min.) Synopsis: A slapstick one reeler that should prove a wow on any program. Using the vaudeville material that has made them a "name" act, the three boys as carpenters, bricklayers and plasterers go through their comedy routine that consists for the most part of fumbling bricks, boards, doors, ladders, etc., resulting in some highly humorous business. Ends with a typical slapstick manner, with two of the boys, while dancing, falling in a tub of mortar.

Criticism: Genuine slapstick comedy that will prove a welcome addition to any program.

Booking-Routining: The Pathe subject "Neat and Tidy" is a two reeler that uses practically the same business, but is not nearly as effective. Avoid using both subjects as it would result in repetition. "Plastered" is excellent for a program that needs

a down-to-the-earth touch and a quantity of good hearty laughs. Would avoid using with two reel comedies. Suggest using program such as a good musical act, "Plastered," and then the feature.

Exploitation Notes: Willie, West and McGinty have been seen in vaudeville for years and were recently featured in a Publix unit. The act used in this subject was originated and perfected by them.

"MODEL WOMEN" (9 Min.) Synopsis: In a fashionable dressmaking establishment's show window four seemingly wax models are displaying four different outfits, a fur coat, a sport outfit, a negligee, and an evening gown. Passersby stop and comment upon the gowns. After each spectator leaves, the models come to life and give their impressions of the on-lookers. Added to this, the models speculate upon what is to become of them.

Criticism: Subject is interesting but is paced rather slow. Will prove more entertaining for women than for men. The girls are very attractive.

Booking-Routining: Should avoid using with subjects using modeling scenes. Best if used to dress up program of the out-of-door type. Would routine as opening act of front show and follow with musical act or snappy comedy subject.

Exploitation Notes: Should prove excellent means of obtaining window tie-ups. A line such as "what a wax figure thinks of," might be used to attract interest.

"OFFICE BLUES," with Ginger Rogers (9 min.) Story: There have been shorts before using the office as a setting for a musical act, but this is the first to get away from the beaten track and to use the lyrics of the songs to further the idea. Miss Rogers is seen as a secretary secretly in love with her boss. In the outer office, one of the clerks asks her to lunch, but she declines and tells him (via a song) of her affection for the tenant of the private office. She then starts writing a letter and begins it "Dear Sir." This gives her an idea, so she composes it as a letter to her boss, and as she goes along, it evolves into a song. At the end of the number the scene dissolves and the song is given a little production, the background being an immense steno-notebook with girls on the lines. Rogers repeats number in front and is joined in it by her boss. Scene returns to the office with the boss appearing and asking her into his office; he has heard the song. Closes as she hangs a card, "Busy Taking Dictation," on the door and closes it.

Criticism: An excellent short. Miss Rogers exceptionally good, and the "Dear Sir" song especially recommended.

Booking-Routining: Avoid using with "Office Wife," etc., and with features using Ginger Rogers. Excellent for use with non-musical feature. Suitable for second act of front show. Follow with fast comedy or cartoon.

Exploitation Notes: Ginger Rogers has been well publicized in connection with her leading roles in Paramount features. She is at present appearing on Broadway in "Girl Crazy," a musical comedy. Her name should be given prominent mention. The lyrics of the "Dear Sir" song should offer many angles for exploitation ideas, and a campaign with a music store tie-up could be arranged and aimed at the flapper and stenographer business. The song is a natural and should be plugged.

"THE BIG SPLASH," with Johnny Weismuller, Stubby Kruger (15 min.) Story: If you can allow for the fact that they are supposed to be broadcasting a swimming and diving exhibition, this one is highly acceptable. Opens at a charity benefit with Weismuller showing some swimming strokes and some fancy diving. Kruger, as a spectator, takes exception to his stunts and says he can do better. He is invited to try, and donning a misfit suit he goes through his comedy dives in comparison to Weismuller's perfect ones, then gives an exhibition of some new (and funny) swimming strokes. Dialogue is maintained between Kruger and Weismuller, who feeds him for the laughs. At end they find Kruger is not the Baron they supposed him to be, and chase him from the grounds.

Criticism: Entirely novel and highly entertaining. Kruger has been doing this stuff at the better club meets and swimming exhibitions for some time, and his routine is out of the ordinary and highly humorous.

Booking-Routining: A class comedy act that can be used to dress any program and still supply some good laughs. Will receive more appreciation in the better class houses than elsewhere. In routining would be best if spotted between a musical act and a cartoon. Or can be used after newsreel and followed by a musical cartoon, on shorter programs.

Exploitation Notes: Johnny Weismuller is the world's champion swimming and Stubby Kruger is also well known in the swimming world. Letters explaining the attraction would prove effective if sent to all local swimming and athletic clubs. Sport section of local paper might also be interested in giving subject mention.

"PULLING A BONE," with Burns and Allen (11 min.) Story: Similar in idea to this team's previous short, "Fit To Be Tied," and just as good. Scene this time is a drug store. Burns enters in search of someone to remove a bone that has become lodged in his throat. He is sent from one counter to another with the salespeople trying to sell him everything from a bottle of perfume to a bathing cap to keep the water out of his ears. He ends up at the soda counter where he gets involved in comedy dialogue with Miss Allen during the course of which he finds himself served, much to his surprise, with a piece of pie and a cup of coffee. Still trying to have someone remove the bone from his throat he becomes embroiled in an argument with three college men who are all attempting to pay for the one coco-cola with three straws that they have had. Burns sinks, lost in the shuffle of the crowd that gathers. In the scene between Burns and Allen they use some of the material they have used in their vaudeville act. This stuff is sure fire for laughs.

Criticism: Expert dialogue and clever idea. Sure to receive favorable re-action.

Booking-Routining: Suitable for use on any program where neat comedy act is required. If other short is musical, routine this one just preceding feature. If cartoon is used spot between subject and feature.

Exploitation Notes: Burns and Allen may be remembered in the larger towns for their vaudeville work. Their previous short "Fit To Be Tied" received excellent comment.

"WHY CONTINUE THE STRUGGLE," with Stuart Casey, Frances McHugh (10 min.) Story: A girl about to commit suicide by leaping off a dock is interrupted by a gentleman in evening clothes who asks if she minds having him join her. As she doesn't mind,

the young man carefully removes his coat, vest and shoes and places them neatly in the traveling bag he has brought with him. The two of them engage in conversation and it is explained that the girl intends to commit suicide because she is too poor and the man because he is too rich. They are interrupted by a Justice who also plans to take his life. He is asked to join them. As they are all about to jump the young man asks the judge to marry him to the girl. The judge complies and after they are married, the two younger people jump. The judge, yelling for his fee, jumps after them.

Criticism: The dialogue is witty and the absurdity of the idea adds to its enjoyment. Should receive good audience re-action from the way it was received at a pre-view.

Booking-Routining: Would avoid using with "Laughter" or any feature containing a dramatic suicide. In routining suggest it be used as first or second act of front show, followed by a musical act or cartoon.

Exploitation Notes: Subject might prove a little delicate to exploit so would only mention title.

"IT'S ALL OVER," with Marion Harris (9½ min.) **Synopsis:** A sentimental dramatic song sketch that almost becomes ridiculous but is saved by Miss Harris' excellent voice. Idea is on the "Frankie and Johnny" order with Harris an entertainer in a dive. Madly in love with a man she is almost heart broken when he arrives and tells her that it's all over between them because he has found someone else. Harris finds comfort then in a song. There are one or two spots in it that might get laughs from a quick-witted audience, as for instance when the fellow tells her he's got some news for her and she comes back with the wide-eyed question "You've found work?"

Criticism: Will be relished by those who like deep-dyed drama. The songs are well done and will prove excellent entertainment.

Booking-Routining: Avoid using with "Her Man" or other cabaret stories of that order. Would use on light comedy program routining early in program, possibly as opening act of front show.

Exploitation Notes: Marion Harris is famous for her phonograph recordings, her vaudeville work and her previous Vitaphone shorts.

WARNER BROTHERS

"BELIEVE IT OR NOT," (No. 5), with Robert L. Ripley (9½ min.) **Synopsis:** The curious facts in this one of the series are for the most part several drawings of Ripley's, picturing a boy who can see in the dark, a general who was wounded over four hundred times, and how the expression O. K. originated. In a talk, Ripley describes several other oddities. The only novelty really pictured is a shot of an old man who hasn't slept for sixty-seven years, and a shot of some doctor's statements to prove it. The subject is held together with a thread of a story, in which Ripley is entertaining at a Milk-Fund gathering.

Criticism: Novel and interesting, and up to the standard of this series, although most of the statements and cartoons are left unexplained.

Booking-Routining: An acceptable novelty subject for any program. Should be given usual novelty treatment. Would not use with cartoons or other animated novelty subjects. In routining, it might be best to use as middle act on front show, separating subject from newsreel with short dialogue or musical act.

Exploitation Notes: Probably the greatest benefit to be derived from the subjects in this series is the opportunity they present for exploitation. Suitable tie-ups with the newspapers using Ripley's cartoons should be easy and effective. In addition, in all copy except ads, would suggest that the items shown in the subject be mentioned, to arouse interest, as "Can a man live sixty-seven years without sleep," "Can anyone see in the dark," etc.

"THE JAYWALKER," with Chester Clute (9 min.) **Story:** In the story, pedestrians are required to wear license plates both front and rear, carry a horn and a tail light, and put out a hand when turning a corner. We see an applicant get his license, take his "walking test," then later see him get into difficulty because he stepped off the curb too soon. He is tried in court, and it appears that he has been frightening a lot of drivers by his reckless walking. However, he gets a break, as the court scene has only been a hallucination inspired by a wallop on his head from a policeman's club.

Criticism: An amusing travesty on traffic regulations and jay-walking.

Booking-Routining: Suitable for use with anything except feature such as "Manslaughter," or two reel comedy such as "Traffic Tangles." Excellent for opening act of front show. May be followed by a musical act, novelty act or cartoon.

Exploitation Notes: Subject lends itself to many novel methods of exploitation and may be used to live up to the program's campaign. Press stories about traffic conditions, etc., and whether it will be necessary to issue walking licenses, can be used. A lobby display of a similar license and horn can easily be made, and throw-a-ways of dummy summons for walking by the theatre without stopping might prove effective. Feature, of course, should be plugged on such cards if used.

"TINTYPES," with Chic Yorke and Rose King (9½ min.) **Synopsis:** Subject opens in an old type photograph gallery, with Yorke and King burlesquing the customs of the days when family tintypes were made. After the picture taken, we see the print, and the two characters come to life and go through their familiar and amusing patter. They are rapid fire, and the dialogue contains numerous laughs, helped by Miss King's comedy songs and dances. Ends with a duet by the two of them.

Criticism: Clever act and should prove excellent pleaser.

Booking-Routining: Can be used with anything except costume features. Suitable for second act of front show. Separate from musical acts.

Exploitation Notes: Yorke and King are an exceptionally well known vaudeville team, and have been associated with this type of act for many years.

R. K. O.

"BROKEN WEDDING BELLS," with Dane and Arthur (20½ min.) **Story:** Dane and Arthur as two radio men who deliver, install, and collect for radios, all but break up a wedding in an attempt to collect a payment. Later that night, in attempting to deliver a new instrument, they locate what they think is the right house and discover the tenants to be the couple who were married that day. The couple have just gotten rid of their relatives and are in no way pleased to see the boys. Despite their objections, the boys go ahead with the installation, with plenty of noise and much damage. The landlord, living next door, is much disturbed at regular intervals by plaster falling on his head, etc., and he makes repeated efforts to quiet them. Just when the boys get the

radio installed and playing, they discover it is in the wrong house and really belongs to the landlord. At that moment the landlord enters with blood in his eyes and an axe in his hands, and demolishes the radio. He has a little trouble completely wrecking it, as it keeps playing until he has smashed every tube. As he breaks each tube, one instrument goes out of the orchestra. (Bit very funny). The boys then tell him it is his radio.

Criticism: Starting slowly this one builds up into a very funny comedy and should receive excellent re-action.

Booking-Routining: Can be used with anything needing a live and active comedy. Would suggest it not be used with features opening with a marriage ceremony, as "Extravagance." Would routine immediately ahead of feature. Other shorts musical and novelty.

Exploitation Notes: Karl Dane and George K. Arthur are well known names and their drawing power should be utilized. Subject offers opportunities for radio store tie-ups.

"A FALL TO ARMS," with Louise Fazenda (19 min.) **Story:** A rambling story about a "slavey" being advised she has been left some oil property, only to learn that it is only a worthless old barn of a filling station. At opening Fazenda is the slavey and goes through the usual boarding house hokum, breaking plates, peeking through key holes, spilling the soup, etc. The guests read her mail and learn of her fortune, and immediately start being kind to her. They advance her money and clothes and take her to Oil City. The trip is by plane. By mistake, one of the guests drives the plane, which gives opportunity for some comedy air stuff. Closing is good laugh, when the old station is discovered and the friend who wrote the letter saying he "couldn't hold out much longer" unless she got there quickly, is found holding up the side of the barn. At her arrival he lets it collapse.

Criticism: Well done and pleasing, although a familiar plot. Suitable for "B" house consumption.

Booking-Routining: Can be used to take care of the comedy element of any program, but if used with a feature lacking in sophistication and style would also use a class musical act on program, to tone up the show. May be routine ahead of feature.

Exploitation Notes: Fazenda is well known for this type of "slavey" characterization, and lobby card using still of her should be used. Name should be mentioned in all copy.

"TOBY THE MINER," Toby-The-Pup Cartoon. (6 min.) **Synopsis:** Deep down in the earth, Toby is engaged in the serious business of mining. An ill timed explosion breaks the tunnel's supports, and Toby and his horse have a hectic time saving themselves from getting crushed, running around the inner parts of the earth. Toby meets a kingdom of gnomes, who treat him anything but kindly until he luckily escapes from them.

Criticism: Amusing cartoon of this series, and out of the ordinary.

Booking-Routining: Usual cartoon treatment.

Exploitation Notes: Usual cartoon mention.

PATHE

"GLIDING," Grantland Rice Sportlight with Ruth Elder. (9 min.) **Synopsis:** America is becoming more and more air-minded, and of late the interesting sport of gliding has come into its own. In this subject, gliding is clearly and graphically explained. Starting with a small model of the glider used by Lindbergh, made by a young boy, we are shown how this top flies exactly like its bigger brother. Next we get some glimpses of the Boy Scout gliding school, and are shown the young scouts being taught to operate and fly the craft. Last, but by no means least, Ruth Elder has a few words to say to us about this fascinating sport, and we see her take a flight in an aqua-plane glider. In several of the shots the camera is in the glider itself, and we are given an impression of how it looks from the ship.

Criticism: Most entertaining, interesting, and instructive. Should prove to be a highlight of any program.

Booking-Routining: These sportlights can be used on any program, but are most suitable when used with light comedy features. While on short programs they may be used to follow the newsreel, on longer programs it would be more advisable to separate them from the news, routing them as number two act on the front show. They may be used with almost any kind of subject without fear of conflict.

Exploitation Notes: Although only a one reel subject, this will undoubtedly prove to be a feature of the program. It has undisputed appeal to both young and old, and this appeal should prove of value if capitalized upon. In a number of cities some of the local papers will be found conducting an air-club of some sort for young people, and an excellent tie-up could no doubt be arranged with such clubs that will be instrumental in bringing in the younger people to the theatre. A model of a glider, if it can be secured, would no doubt attract attention in the lobby. At any rate, the subject deserves lobby representation. Ruth Elder's name should not be overlooked.

"COBB GOES FISHING," Grantland Rice Sportlight, with Irvin S. Cobb. (9 min.) **Synopsis:** Blending some expert dialogue by Cobb's ready wit, with some excellent fishing scenes, results in an exceptionally entertaining sportlight. Cobb has his own views on fishing, which he explains in detail, and that they are original is proved by his statement that the reason he catches so many fish is on account of his sex appeal. Grantland Rice acts as straight man for Cobb, asking the questions and in general interviewing him. We see them both catch a number of fish, which proves that they do know something about plug-casting. Background scenery is beautiful.

Criticism: Will be particularly relished by fish-enthusiasts, but will also prove entertaining for all.

Booking-Routining: As above.

Exploitation Notes: On account of the personalities in this subject, it deserves special treatment. Cobb has a tremendous following among magazine and book readers, who will no doubt be interested in seeing him in this talking short. A book-store tie-up might be arranged. A lobby card would be effective, using the line about his "sex-appeal" for the fishes. Cobb, as you know, boasts about his homeliness.

"RAQUETEERS," Grantland Rice Sportlight with Bill Tilden. (9 min.) **Synopsis:** For those who like tennis, this subject not only shows a championship match at Forest Hills, with Bill Tilden holding down one side of the net, but also shows us the games of jai-a-lai and lacrosse. At opening, Tilden says a few words about tennis in general, and the Davis cup in particular. Subsequently the other two games are also explained.

Criticism: Interesting and entertaining.

Booking-Routining: As above.

Exploitation Notes: Usual mention for this series. Tilden's popularity should not be overlooked.

CHILDREN'S DAY STARTS OFF CAMPAIGN

Following out the injunction of Mr. Katz to get the kids back to the theatre, the ten Publix Greater Talkie Theatres in Detroit initiated their juvenile campaign with a city-wide Children's Day.

Each manager was given free rein in handling his neighborhood tie-ups, while the advertising and publicity department negotiated a general tie-up with one of Detroit's leading department stores, the Frank & Seder Company.

This store announced in its daily newspaper ads and over the radio each day that children accompanied by their mothers would

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be given guest admissions to their neighborhood Publix Theatre for Children's Day. This advertising continued for eight days. The store printed and distributed 6,000 of these tickets, paying Publix \$300 in return, which was divided between the theatres in proportion to the number taken in at each.

Business Exceptional

These tickets were good, of course, only when the child was accompanied by its mother, who paid full adult admission. Regular children's admission at these theatres is 10 cents, and many children appeared alone and paid the full admission. Without exception, box-office results at each theatre were far above average Saturday receipts.

Among local tie-ups, Manager A. M. Eisner of the Annex Theatre promoted a bag of cookies for each child and a large cake to each child whose birthday fell within the preceding week.

At the Century Theatre, managed by Joe La Rose, each child received an Eskimo Pie, a bag of cookies and a ticket for a chance of a rabbit. The four rabbits which were given away were produced by a magician who entertained the kids. Uncle Reg, a popular children's radio announcer, gave the event special publicity for two days in advance.

Special Acts

Manager H. Holah of the Birmingham Theatre promoted paper hats and cookies for the kids, and a free acrobatic and contortionist act for additional entertainment.

Cookies, paper hats and ice cream were given children attending the Redford Theatre by Manager Joe Smouse, and cookies to kids at the Alhambra by Manager A. B. Wesp. Children from a local hospital were brought to the Redford in a bus by a business men's association.

The Tuxedo, Royal Oak and Ramona Theatres, managed respectively by S. Carpenter, Rex Minkley and S. C. Doane, followed through with the cookie and ice cream tie-ups.

District Manager Harry Lustgarten supervises the "Greater Talkie" Theatres, with Dave Davidson as Advertising Manager.

DON'T OVERSTOCK

Managers should be more conservative in requisitioning music for theatre lobby sales. At this time it is very difficult for the Music Novelties Department to secure credit from music publishers for returned merchandise, making it necessary to charge surplus stock against the theatre.

FURRIER PAYS FULL COST OF VAST FUR SHOW DRIVE

Tying up with the nationally famous Albrecht Fur Company, the Minnesota Theatre in Minneapolis has demonstrated what a Public theatre can do on a hook-up when the men at the helm realize what they have to sell. The resultant Million Dollar Fur Show was a box-office sensation which cost the theatre next to nothing.

The fur company paid and profited—according to Martin P. Kelly, District Publicity Director for the Twin City theatres of L. J. Ludwig's north-west division. Here are some of the items for which the furrier footed the bill:

Over a period of six days, the fur company ran 9,002 lines of advertising in the Minneapolis Tribune, leading paper of the north-west. Ads were entirely devoted to copy on the fur show at the Minnesota and the current feature attraction.

The fur company paid for the 6-sheet stripping of 67 strategic 24-sheet boards in the Twin Cities, for two weeks' showing. It also paid and mailed to an ultra-class list 21,000 magnificent two-color announcements, with the entire middle spread devoted to the fur show, directly tied in with the feature and the theatre.

Two-Color Programs

It also paid half the cost of 25,000 striking two-color programs distributed to incoming patrons of the theatre, the theatre bearing the other half of the cost—its only expenditure in connection with the tie-up.

A barrage of radio announcements, including three daily announcements the week previous to the show, in addition to the current plugs, were paid for by the fur company. Each announcement included the feature attraction and the Minnesota Theatre. Premier presentation of the fur show,

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which was blended with the Public unit, was broadcast over powerful KSTP in a one hour commercial program.

During the week of the fur show, a \$750 fur coat was given to a Minnesota patron—at no cost to the theatre. This alone was a powerful incentive to attendance during the week.

Salaries and expenses of twenty stunning models were paid by the fur company, which also provided them with shoes, hosiery, gowns and hats.

Million Dollar Show

Included in the fur fashion revue was a \$75,000 sable coat, which literally stopped the show. Two hundred other fur coats were modelled, sufficiently valuable to justify the ballyhooing of a "Million Dollar Fur Show."

All costs for protection of the coats by watchmen and insurance, as well as salaries for the personnel required behind the scenes, were borne by the fur company.

On the mezzanine of the Minnesota, the fur company provided an educational exhibit, in charge of competent attendants.

An interesting twist in connection with the grand finale of the fur show itself was the bringing up of a group of models against a novel background on the pit orchestra lift, with the unit and band closing on the stage proper.

While the total of the expenses shouldered by the fur company might at first glance seem extravagant, executives of the Albrecht firm were highly pleased by results, and frankly attribute the surprising increase in their Minneapolis business this fall to the tie-up. They have already applied for a similar tie-up for the coming year!

BE PROMPT!

All managers are urged by Max Schosberg of the Candy Sales Department to mail the three copies of the MONTHLY SCALES REPORT promptly at the close of each month, to the addresses indicated on the Copies. Many October scale reports are still missing.

These reports are only to be rendered MONTHLY.

IDEAS GOOD FOR HALLOWE' EN NEXT YEAR

Hallowe'en suggestions of Madeline Woods, Division Publicity Director for Public Great States Theatres, are worthy of notation for use next year.

"The article in Public Opinion concerning a Safe and Sane Hallowe'en is good," Miss Woods states. "We put this over last year and got a great deal of publicity."

"All theatres should put on some stunts for Hallowe'en, such as

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ducking for apples, biting an apple on a string, pinning the tail on the donkey, and similar games. You can advertise a regular 'Old-Time' Hallowe'en Party. These stunts can be done on the stage if facilities

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and teapots? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE

OPENING DATE

Opera House, Bath, Me.	Nov. 21, 1913
Colorado, Pueblo, Colorado.	Nov. 22, 1926
Fremont, Fremont, Nebr.	Nov. 22, 1927
Community, Miami Beach, Fla.	Nov. 28, 1923
Wisconsin, Eau Claire, Wisc.	Nov. 27, 1925
Palace, Gary, Ind.	Nov. 25, 1926
Terrace, Danville, Ill.	Nov. 24, 1929
Princess, Joliet, Ill.	Nov. 25, 1929
State, Omaha, Nebr.	Nov. 27, 1916
State, Minot, N. D.	Nov. 27, 1916
Ritz, Richmond, Ind.	Nov. 25, 1916

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

CLINTON E. LAKE

Successful showmanship qualities as evidenced by productive results turned in by Clinton E. Lake during his many years of service in the amusement industry, have rewarded him with the city manager'ship of Birmingham, Ala.

Prior to his debut into the theatricals, Lake was employed by the Fuller Construction Company, a realty firm in New York. This connection supplied the necessary

'stepping stone' into show business, for he was appointed manager of the Hippodrome, N. Y., by the realty company several years later. Before he joined Public in October, 1929, as student manager in New York, Lake was company manager for the R. H. Burnside Sesqui-Centennial troupe, supervised stage tour of Gertrude Ederle, acted as city manager in Houston for the Interstate Amusement Co., and managed a group of Foster Girls. Lake was manager of the Georgia Theatre in Atlanta and city manager in Chattanooga before he received his present assignment.

H. E. ENDRES

H. E. Endres, manager of the Empress, Rochester, Minn., has been in show business since 1912, when he ushered at the Grand, Fari-bault, Minn., during his school vacation periods. He is a graduate of St. John's University, Minnesota.

At the close of the World War, Endres, honorably discharged, took over the management of the Blue Mouse Theatre, Minneapolis, for the Rivoli Amusement Company. One year later he was transferred to the Shubert, in the same town. He remained at this theatre until 1922, at which time he purchased the Penn Theatre, also in Minneapolis. Endres operated this house until 1924, when he joined the American Amusement Co. He was retained when Public acquired that firm and was assigned to the Empress in November, 1929.

MILTON A. SCHOSBERG

Milton A. Schosberg, manager of the Hippodrome Theatre, Pottsville, Pa., is a graduate of the third session of the Managers' Training School. He is also an alumnus of the City College of New York.

The showmanship he displays in promoting tie-ups and other forms of exploitation was given birth immediately after his graduation from the metropolitan college, when he cast his lot with a large New York advertising agency. He pursued this vocation for several years and then, to obtain a more intimate knowledge of human reactions and emotional appeals, Schosberg resigned and entered the mercantile field. In January of this year, he was assigned to the publicity department of the Brooklyn Paramount. Schosberg remained there for six months and was then promoted to his present position.

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NATHAN SILVER

As treasurer of the Grand Theatre, Trenton, N. J. in 1920, Nathan Silver, manager of the Colonial, Haverhill, Mass., received his first taste of show business.

Silver, who later became assistant manager of the Grand, which was a road show house, remained in that town for two years and then joined the Fox Film Corporation in Boston as exploitation agent for "Over The Hill."

Later, he became connected with the N. H. Gordon Olympia Theatres, receiving managerial assignments at the Codman Square and Harcourt theatres. Prior to his entrance into Public in August, 1929, Silver gained considerable vaudeville experience by managing the Franklin Park in Dorchester. His first assignment with Public was at the Rialto in Lowell. He was recently transferred to his present location from the Merrimack Sq. in Lowell.

L. M. ELEWITZ

Lou M. Elewitz, manager of the Strand, Des Moines, Ia., joined the ranks of Public more than two years ago, after having worked for Fox Films.

A former student at Creighton University, Elewitz entered the field of commerce upon leaving school. He spent two years in the employ of a realty, insurance and finance company before he was attracted to the amusement field.

His first job with Public was as assistant manager of the Broadway, Council Bluffs, Ia. His rapid adaptability to his work won him a promotion to the Omaha Paramount, where he was publicity director for five months before being transferred to Des Moines in a similar capacity for the Paramount and Des Moines theatres. In Jan., 1930, Elewitz was assigned to eastern Iowa as district publicity director. Being very enthusiastic about theatre operation, Elewitz was given the management of Garden, Davenport, Ia., several months later and in August of this year he was transferred to his present post.

F. F. COLBURN, Jr.

A comparative newcomer to the ranks of Public and the theatre industry is F. F. Colburn, Jr., manager of the Centre Theatre in Biddeford, Maine.

Colburn, who is a graduate of Bates College, acquired his liking for show business during his early school days, when in his spare time, he worked as usher for various Bangor theatres.

His showmanship capabilities were evident during his brief sojourn in the newspaper game, when he worked as a reporter for the Bangor Daily News and the Portland Evening News. Upon his graduation from college in 1929, Colburn served as assistant manager of the New Bijou in Bangor, receiving his present assignment in January of the following year.

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someone to pay for them), just get some sticker tape, cut it into squares and number each square, and paste these underneath the seats of the theatre. Raffle can be handled by turning on the house lights and announcing from the stage that numbers will be drawn, and that patrons are to look under their seats for their numbers.

Informality Desirable

"This will produce activity and desirable informality in the house and probably the novelty of the thing will be amusing and interesting. It is better to put these numbers under rather than on the backs of the seats, because it will be difficult to scrape off the sticky paper afterwards, and it would mar the seats if visible."

"Such stunts do not involve any great effort and certainly should mean something at the box-office."

"If you can stir up an 'Old Fiddlers Contest,' it would be a good stunt for this time of year, and especially for Hallowe'en. To avoid the necessity for stage hands, fiddlers can play in the pit, in a stage box, or even in the lobby or aisles."

Square Dances

"In houses where space permits, 'Square Dance' contests can be held. For this, the only music you need is a victrola, with suitable records. A little campaigning will have to be done in advance to get some couples to come down and start the thing."

"You can no doubt promote free doughnuts and cider from some of your local stores, and thus have refreshments. If you do not want to bother with the cider, or cannot get it, you can, perhaps, promote the doughnuts and apples."

For the Hallowe'en just past, Manager A. M. Roy, in Gary, Indiana, scheduled a Masquerade Party, with prizes posted for the best costumes. Some of the stunts suggested by Miss Woods were used for special entertainment, and serpentine and balloons procured at a cost of \$10 used for atmosphere.

CHEAP COVERAGE

Enough pluggers to fully cover his neighborhood are secured weekly by Bryan Lee, manager of the Globe in Scranton, Pa., at a cost for printing and distribution of only \$1. Bank advertisement on the back covers the balance.

Roaming the Earth Set Greene In Real Estate

It's a long story. It ought to be published as a book, and not limited to the confines of a single page in Publix Opinion. Maybe it will be a best-seller some day, for Fred Greene's fully able to write it.

The full name is Fred V. Greene, Jr., whom you know as District Manager in charge of realty activities for Paramount Publix in the Eastern District, comprising the states of New York, New Jersey, Pennsylvania, Delaware, Virginia and West Virginia, and the District of Columbia.

Born in New York City, Fred planned to study medicine, but when he finished high school and tackled his pre-med course, it dawned on him that it was going to take several years to get that out of the way, then four years in medical school and his internship, before he could even think of eating regularly on his own earnings. So he got a job on a newspaper.

He made a good reporter and in a short time a better feature writer. That led to fiction, and before long he was a regular contributor to a number of magazines. So regular that in one issue of one popular monthly he had three stories, under his own name and a couple of nom de plumes. In self-defense the Munsey syndicate had to put him on their staff, so they could pay him by the week instead of the word.

Famous Colleagues

The veteran Bob Davis was editor of Munsey's then, and a lot of young men who are much better known now than then frequented his office at about the time Fred was getting started. One day a chap named Terhune dropped in while Colonel Davis and Greene were in the former's office, and sold his first story. Albert Payson Terhune to you. Another of Bob's proteges who sold Munsey's two or three short stories at about that time was a young man named Jesse Lasky.

Fred Greene batted out so many stories for Munsey's and allied magazines, between 1907 and 1913, that a list of the titles consumes several typewritten pages, single-spaced. But in 1913 his career as an author was interrupted.

A friend of his was chief auditor of a company known as the "licorice trust," which controlled most of the world supply of that indispensable ingredient of chewing tobacco. Much of it came from Turkey, where the company had nearly a thousand trading posts. Greene's friend induced him to go to Turkey as their foreign auditor. A "foreign auditor," Greene found, didn't need any knowledge of auditing, which was fortunate. All he had to do was make as many friends in high places as possible, pull strings of assorted sizes, and minimize stealing and grafting.

So in 1913, with Mrs. Greene, he arrived in Smyrna, and made that city his headquarters. He began making friends at once, and a couple of years later, when the war came along to complicate things in Turkey they certainly came in handy.

One of Greene's friends in

Watch This!

When you send samples of heralds, pluggers, throw-aways and other printed matter to Publix Opinion, send TWO of each, so that if it merits reproduction both sides may be shown. If only one copy is available, both sides must be photographed, involving unnecessary expense.

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Smyrna was a British intelligence officer. He knew he was because through him he received the only news of outside developments which filtered into Asia Minor. About to make a trip into the hinterlands to install a subordinate in a post there, Greene was casually asked by his friend to make note of the regimental numbers and approximate strength of any Turkish army detachments he encountered on the way. He did, noting down his observations in Turkish numerals on a scrap of paper, and was well on his way back to Smyrna when the fun began.

Greene's route lay along the main line of communication between Constantinople and Jerusalem. The railroad, commandeered by the Central Powers and used exclusively for military purposes, extended all the way except for one gap over the Taurus mountains, negotiated by motor lorry trains. Greene, after waiting a couple of days for a telegraphed permit to ride on the railway, for which he had applied several weeks before, gave up in disgust and engaged a "carriage" and baggage wagon, with teamsters and his personal dragoman, a combination of bodyguard and servant, making up his party. The carriage was nothing more than a crude wagon, springless and exceedingly uncomfortable.

Prisoner of War!

Coming over the mountains on the part of the route traversed by the lorry trains, at about dawn and not far from Bozanti, where the railroad began again, they encountered some of the military, who ordered them off the road so that a string of lorries might pass. The lorries were some distance back, so Greene left the wagons in charge of the dragoman, with instructions to proceed into Bozanti when the road was clear, and went on afoot. He had gone some distance when a huge limousine passed him, then stopped. The two men in it waved him over as he drew abreast.

They were German officers, in uniforms of the Turkish army. One, in excellent English, asked him who he was, where he had come from, when he had left, and where he was going.

"I'm an American," Greene replied. "I left Tarsus last night, and I'm going to Bozanti."

"It's impossible for a man to walk from Tarsus to Bozanti in one night," said the officer.

"No one but a fool would walk from Tarsus to Bozanti. My carriage and wagon are back on the road, waiting for your lorries to pass."

"We saw no wagons. Get in this car."

"Swell," says Fred, who likes to ride in limousines.

In Bozanti, the military chauffeur gripped him by the arm and led him, flanked by gendarmes, into the German headquarters.

"What is this?" he asked the German who spoke English. "Am I under arrest?"

"You are," the officer replied.

"For what?" he asked.

"That's what we're going to find out."

He was stripped of his clothing, and it was searched minutely. The slip of paper with the Turkish numerals was the first thing they extracted from his pockets. The German glanced at it and threw it away. It was something else that got him into trouble, and plenty of it.

All his life, Greene had been an

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



FRED V. GREENE, JR.
Eastern District Realty Manager

ardent philatelist. But not any more! It seems that the Turkish censor bureaus, after reading a letter, sealed it with a large and gaudy stamp, on which, in keeping with usual Turkish standards, the glue was very poor. Thinking that after the war the stamps might have some value, among collectors, Greene had ripped a number of them, intact, from letters which he had received, and stuffed them in a pocket with a few other stamps, to be added to his collection when he got around to it. These were Exhibit A.

Exhibit B was a letter which Greene had innocently accepted from the subordinate he had just installed, a young Smyrniot. It was for the boy's mother in Smyrna, written in his mother's tongue, German, and the lad had assured him that there was nothing in it which would give offense to the military, in spite of the fact that it was sealed and uncensored.

On this the searchers pounced. When they found in it such phrases as "As I sit here at my window I can see the Fourth Regiment of the Turkish Army, at the railroad station entraining for the south," their worst suspicions were confirmed. Much conversation in German ensued. Then they led Greene, who spoke no German, out of the room.

Spy!

"What's the verdict?" he managed to ask the officer who spoke English. The man answered as he was being hauled through the door, and he didn't get it all. He heard, however, very distinctly, "English spy" and "at sunrise."

For ten days he was in jail, expecting to be shot almost any bright dawn. The uncertainty was worse than actual knowledge that he really would be shot the next morning. He was visited by his captors daily, in the hope that he might bargain British secrets for liberty; he was in a tough spot, for he didn't know any British secrets!

His Turkish jailer was sympat-

thetic, but refused to smuggle out any telegrams, since communication facilities were entirely in the hands of the Germans, and the Turk didn't want a more intimate knowledge of that jail. He did get the word of Greene's predicament passed along by some grapevine or other, however, for on the tenth day Greene was suddenly moved to another jail, in Adana.

Here the military authorities were Turks. He was summoned before them, his papers inspected, and was set free. Greene never knew how it was managed, but he sincerely thanked every responsible Turk he knew. It wasn't so long before he regained the thirty pounds he had lost in those ten days in jail.

Back in Smyrna, he rejoined Mrs. Greene, and the family was unanimous in its desire to leave Turkey. Travelling slowly through Central Europe, the Greens reached Rotterdam. For ten weeks they were stranded there, unable to progress in any direction. This was in 1916, and the war was getting bitter. Finally they were able to get passage to New York.

Government Service

When the United States entered the war, Greene's knowledge of languages—he speaks French, Greek and Turkish—particularly fitted him for confidential duty, and he was in the government service for the duration of the war. When it was over, he rejoined the licorice company, and received the first passport issued for the Near East after the Armistice.

But during the war, when it had been almost impossible to obtain licorice from any source, American chemists had evolved a substitute which required about one-fourth licorice for flavor, with the remainder blackstrap, molasses or brown sugar, and which cost only one-half as much as pure licorice. Chewing tobacco, too, began to be frowned on in the best circles, and cigarets gained headway. So the Turkish licorice trade was demoralized, and after

PRODUCT

Promotes Prosperity!

a year Greene came back to the United States.

His writing, before he had gone to Turkey, had brought him quite closely in contact with the theatre. He had written, as well as produced, numerous vaudeville sketches, and had also handled special publicity for several Broadway shows. One of the best-known sketches was "Their Weight in Gold," written for Catherine Osterman, mother of Jack Osterman.

With Paramount

So, upon his return to New York in 1920, it was not unusual for him to turn to the theatrical industry, and as a former newspaperman it was natural for him to gravitate to advertising and publicity. He joined Paramount Famous Lasky, and was attached to the Denver exchange as an exploitation man. After six months he returned to New York as exploitation manager of the New York exchange, a position he held for two years.

Early in 1924 he went to France, to handle exploitation on Paramount pictures there. Shortly after he went abroad for Paramount, Harold B. Franklin made a European tour, and before returning placed Greene in charge of all Paramount theatres in France and Belgium.

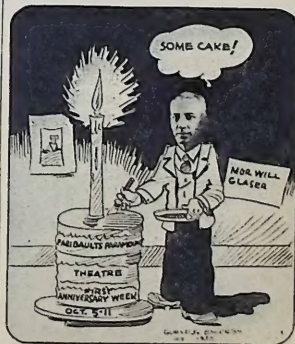
He returned to New York City in 1926 as division manager in charge of New York theatres, but resigned shortly to become an exhibitor on his own account, taking over the Rialto Theatre in Jamaica. He sold out on Long Island to accept the general managership of an upstate New York circuit, which he managed for nine months, leaving to join First National.

His work with First National was principally exploitation of outstanding pictures. On a leave of absence, he managed the Colorado Theatre in Denver for several months, running the house, handling advertising and publicity, and producing stage shows.

In 1928, at the beginning of Publix' vigorous expansion, Greene returned to the company, and was assigned to the important task of making surveys and recommendations of houses and circuits which were being considered as additions to the rapidly growing list of Publix theatres. His extensive experience as an actual theatre operator made him particularly adapted to this work, and the assignment led, early in the present year, to his present appointment as district representative of the Real Estate Department.

GOOD WILL!

This cartoon, three columns in the original, is a striking example of the newspaper good will enjoyed by Manager Will Glaser of the Paramount, Faribault, Minn. With this voluntary gesture by the newspaper to start off Glaser's anniversary campaign, it isn't hard to guess that he received generous publicity representation on the event.



PROSPERITY WEEK ACCOMPLISHES AIM!

NATION WIDE SUCCESS REWARDS CAMPAIGN

With summaries of Prosperity Week campaigns pouring in from every point on the circuit, study of results achieved in widely scattered situations indicates that maximum success rewarded the movement nationally. The movement was a splendid institutional success from the standpoint of Paramount Publix prestige and in some spots a decided stimulant to business, in the theatres as well as in every other field of endeavor.

Campaigns presented here are representative of activity which was nation-wide, and which accomplished exactly the objective which Paramount Publix had in mind when national observance of Prosperity Week was conceived. In the wake of this organization's successful leadership a wave of optimism has swept the country. In many cities, notably Philadelphia, "Buy Now" campaigns have been instituted. Inspiration for these drives in every instance is traceable to the initial step taken by Paramount Publix in fathering and sponsoring Prosperity Week.

Without exception, sterling civic support was obtained by individual theatres in furthering the week. Newspapers, Chambers of Commerce and similar agencies fell solidly in line. Institutional credit which reflects on Paramount and on Publix Theatres, as a result of successful campaigns everywhere, has an incalculable value.

Central Illinois

Observance of Prosperity Week in the Publix-Great States Division was tied in with exploitation

of the first anniversary of Publix management. Activity centered on selling specific attractions with the campaign kept more or less in the background.

In the Central Illinois district of Thomas P. Ronan, the week was started off in each situation with a midnight show. Each manager promoted a radio set to be given away at this performance.

Trailers, paper sashes worn by ushers and special canopy hangers made up the District Art Department announced the event one week in advance.

Danville, Streator and Bloomington played "Animal Crackers," and exploitation centered on this picture. Bakery tie-ups were made in each town, and anniversary cakes cut and distributed to patrons at the Saturday midnight show. In Danville and Decatur local florists furnished American Beauty roses for women attending the midnight show.

In Streator, City Manager W. W. Heasman made tie-ups with the Chamber of Commerce, merchants and newspapers, in putting the week across. Full page ad which featured his campaign, donated by the Streator Times-Press, is reproduced on this page. City Manager Paul Witte in Decatur also sold a full-page co-op ad.

In Danville, Ronan induced a local printer and an advertising

FULL CREDIT TO PUBLIX!

Publix Theatres in Cheyenne, Wyoming, received full credit for instituting Prosperity Week there. Week started off with this four-page section in the Tribune-Leader, which stressed Publix' part in the campaign on the front page and in the two banners reproduced—a whole of an institutional plug.

City Manager E. A. Crane in Daytona Beach, Florida, was one of the most successful executed, from the standpoint of civic cooperation and newspaper publicity netted. Institutional effect of Crane's activity is indubitably valuable.

Campaign built up gradually until Wednesday, which was set aside as "Post Card Day." Citizens and merchants united in sending post cards to persons in the North, urging them to spend the winter at Daytona Beach. Many firms furnished cards and stamps to customers who addressed them. Chamber of Commerce and newspapers, naturally, were solidly behind this.

On Thursday night, a Chamber of Commerce "Prosperity Dinner" adjourned to the theatre, bringing direct box-office returns for Crane's activity.

On Friday, a monster parade nearly two miles in length wound out to the beach for the burial in effigy of "Old Man Depression" and a speech by Mayor John T. Alsop of Jacksonville, who presented "Miss Prosperity" to the city. Headed by the young woman representing Prosperity, the parade came back through the city. Alsop's speech made the celebration a state-wide news event.

Saturday had a children's matinee at the Florida Theatre scheduled as the first step in organizing a kids' club. By running the juvenile event in on all stories of the week, Crane turned out practically every child in Daytona, getting 1,400 kids into his 888 seat theatre for the first club meeting. Children received souvenirs supplied by merchants and an ice cream chocolate bar apiece.

Layout on the next page shows the impressive publicity garnered by Crane in advance of and during the week.

Daytona Beach

Prosperity Week campaign of

Ogden, Utah

In Ogden, Utah, Jack Marpole (Continued on Page Eleven)

ATTRACTIONS PREDOMINATE!

Arrangement which City Manager W. W. Heasman has with the Streator, Illinois, Times-Press came in handy for Prosperity Week, enabling him to plug attractions at the Plumb Theatre in this stirring fashion with no outlay on the part of the theatre. Paper offers a guest ticket to the Plumb for each rural renewal; for each guest ticket issued it credits the theatre with 50c, to be paid in advertising. Heasman has found the scheme a powerful stimulant to rural patronage, one or more paid admissions invariably accompanying each guest ticket. Plan augments his advertising budget, as well.

Minneapolis

One of the most effective campaigns witnessed in the Twin Cities distinguished the Prosperity Week drive of District Manager M. G. Mayen's group of ten suburban Minneapolis theatres, in L. J. Ludwig's Northwest Division.

Teaser trailers three weeks in advance, merchant tie-ups of every variety, free prizes, gaily decorated fronts and every conceivable kind of exploitation were combined to put across the drive, with remarkable results at all box-offices.

Free prizes given away at the various theatres, all of them promoted, included 4 radios, 2 diamond rings, 2 collegiate Fords, a 100-piece set of dishes, coaster wagons, footballs, boxes of candy, wrist watches, kodaks and Prosperity cakes.

Tie-ups were effected with nearby schools, with prizes offered for the best new school yells submitted; merchant trucks with phonograph ballyhoos paraded the various neighborhoods; entire districts were tapped by direct telephone solicitation; neighborhood drug stores were sold on the idea of Publix Prosperity Sundaes, and ushers were teamed up in business-getting contests, with nights off as prizes.

Blotters, bookmarks, laundry heralds, radio announcements, milk-bottle hangers, merchants' window displays and tabloid newspapers were resorted to, in addition to the regular methods of selling the attractions.

Publishers of neighborhood newspapers were so thoroughly sold on the week that in one district a local tabloid devoted practically its entire eight pages to the drive, at a total expense of

NEWSPAPER COOPERATION!

Newspaper cooperation was the first thing City Manager Harry Herman set out to get in furthering Prosperity Week in Waterloo, Iowa. The degree in which he accomplished this aim is indicated by the full page ad reproduced here. Newspaper started off the campaign with this ad, packed with sound reason—why copy intended to promote business in all lines.

You Are The Master of Prosperity!



It is the unified thought of individuals, as expressed through the ballot, that formulates national policy, and a similar codification of thought may be translated into national and individual prosperity. No local or governmental influence can outstep prosperity without the wholehearted cooperation of individuals; as a result, individual prosperity is a universal influence in strong enough to withstand the tide of public opinion and public action when individual forms are carried in a uniform direction.

Make Today—"Tomorrow"

There is no time for immediate action—make this the week in which you will buy those things, order those things, repair, that you have been putting off "til tomorrow."

There is not so much a matter of saving as it is of wise spending. One saves money when he spends to best effect and at no time will your money be more powerful in its immediate, as well as in its far-reaching, effect as it will be today.

Perhaps you have a pair of shoes that could be repaired. Take them to the cobbler today! ... Visualize the effect that could be obtained if scores or hundreds would act upon the same ideal. Probably the cobbler would be employed more help. He would be able to trade more extensively in your store or to employ your professional services. Your dollar would pass from hand to hand through-out the day-buying necessities, luxuries, recreations, everywhere producing business volume, increasing production, bearing a measure of profit and returning to you as a portion of national prosperity that would be created by "united thoughts put into action."



This idea is presented in the abstract, but real foundations and definite value will be evident to your intelligence. Join in the program of wise spending advocated by the Waterloo Daily Courier.

Waterloo Daily Courier

Prosperity Week Is Success

(Continued from Page Ten)
of the Paramount and R. C. Glas-
mann of the Orpheum sold the
executive committee of the Cham-
ber of Commerce on Prosperity
Week, and got that body to sponsor
it.

After a meeting of 30 of the
city's leading business men had
been called, the town was divided
into three sections, with Marpole,
Glasmann and a newspaper man
each in charge of a section and as-
sisted by ten business men.

Every merchant in Ogden was
personally solicited and sold on
Prosperity Week, with astonishing
results.

Every store displayed Prosperity
Week window cards, procured
from the Paramount exchange and
paid for by individual merchants.
Every clerk, merchant, policeman,
waitress—everyone who might
come in contact with the public
during the week—wore ribbons
reading "Prosperity Week, October
5th to 11th. Let's Go!" These were
made up locally and sold to the
merchants.

Letters went out to all mer-
chants, professional men and man-
ufacturers from the Chamber of
Commerce. In addition to the
publicity which city-wide observa-
nce brought, 75 per cent of
newspaper ads carried Prosperity
Week slugs or borders.

Mayor of Ogden issued a pro-
clamation, and leading stores fea-
tured Prosperity Specials and
Prosperity Sales.

Radio station cooperated fully,
telling in Prosperity Week with
each announcement, and using
"Happy Days Are Here Again" as
a theme song for the week.

The Chamber of Commerce of
Provo, Utah, also sponsored Prosperity
Week, urging merchants to
cooperate with Manager Sam I.
Levin of the Paramount Theatre.

Pottsville, Pa.

Prosperity Week campaign of
Manager Samuel Freidman of the
Capitol, Pottsville, Pa., is singled
out by Mr. A. M. Botsford as par-
ticularly worthy of comment, be-
cause of its institutional value,
particularly important in that city
because the situation has been en-
tered only recently by Paramount
Public.

Fifty merchants cooperated
with Friedman, and were repre-

SHOW PLUGGER

Enjoying amicable relations
with the local newspaper force,
it was an easy matter for J. F.
Thames, Jr., manager of the
Saenger, Vicksburg, Miss., to secure
the editorial reproduced
below. Note, in the last three
paragraphs, the mention of at-
tractions at the theatre.

"PROSPERITY WEEK"

The Public theatres are co-operating with Vicks-
burg merchants to make a success of "Prosperity
Week" advertised to be held in Vicksburg, October
5 to 11.
An effort will be made to "pop things up," as it
is expressed, bring out-of-town people to Vicksburg,
get people interested in other things than de-
pressed conditions, and assist in definitely turning
the tide, locally, at least, toward more prosperous
times.

In order to bring the idea before the public a
double-page advertisement will appear in the Sun-
day issue of the Post-Herald, and the Public thea-
tres, through Manager Thames, will circulate and
have posted through Vicksburg and this section,
a big one-sheet lithograph announcing:
"Let's go—make your dollar do double duty! Buy
now and help lift Vicksburg over the top with
plenty for all. Prosperity Week, October 5-11."

For the benefit of the theatre-going public the
Saenger Theatre will put on an extraordinarily good
program during "Prosperity Week."
To begin with, on Sunday and Monday will be
shown Milton Sills' last picture, "The Sea Wolf."
This on Tuesday, Wednesday and Thursday will
be presented Norma Talma's in the dramatic
story titled, "The Woman of Passion."

The week closes with another very good offering,
"The Battle of Britain," an outdoor romance starring
Richard Arlen, Little Milla Green; the new Latin
star, Rosita Moreno, and Eugene Pallette.
Here's hoping for success of "Prosperity Week."

PROSPERITY PUBLICITY!

Citizens of Daytona Beach, Florida, knew that Prosperity Week
was at hand when City Manager E. A. Crane unleashed his campaign.
Two of the clippings reproduced here are from the Florida Times-
Union, Jacksonville paper—Crane stirred up so much activity that it
was heard of all over the state. Read about his efforts in the story
on this page.



Watertown, S. D.

Prosperity Week meant two
full-page co-op ads to Manager J.
C. Ewing of the Colonial, Wat-
ertown, S. D. One devoted one-
fourth of the space to "Follow
Thru," current attraction, the
other one-half.

First National Bank tie-up paid
for one ad, which offered \$1 in a

PRODUCT Promotes Prosperity!

savings account to each Wat-
ertown child born during Prosperity
Week.

One day of Prosperity Week
was set aside to get out-of-town
people to visit the city that day.
Ewing and Percy Long, manager
of the Lyric, had the full coopera-
tion of the Chamber of Commerce.

Idea was for the merchants to
offer exceptional bargains, free en-
tertainment, free lunches and
other inducements to get people
into town.

Naturally the theatres could not
be given away for free shows, but
arrangements were made for the
Chamber of Commerce to buy the
theatres for the afternoon. The
rental paid was far in excess of
the usual matinee intake. For at-
tractions, second-run pictures were
secured at practically no cost.
Tickets for these free shows were
obtainable only from the mer-
chants of the city.

Not only did the matinee rentals
boost the theatre grosses for the
week, according to District Man-
ager A. E. Ableson, but many out-
of-town visitors stayed over to pay
full box-office prices for the new
attractions opening in the even-
ing.

International Campaign Opens Plaza In El Paso

An international campaign completely covering cities within a
radius of two hundred miles from El Paso, Texas, and Juarez,
Mexico, reached its climax in the opening of the Public Plaza, El
Paso, on September 12th. Three special newspaper editions in
English and one in Spanish featured the campaign.

One month before the open-
ing, ten leading business houses
of El Paso imprinted theatre
copy on backs of their mailing
envelopes. A week later, two
leading hotels sent special in-
vitations to leading citizens,
Mayors, officials and Chamber
of Commerce heads within the
200 mile radius which com-
prises El Paso's trading area.

El Paso's Chamber of Commerce
was also active, sending letters to
similar organizations and press
stories to newspapers. This ac-
tivity on the part of merchants
and the Chamber of Commerce
cost the theatre nothing whatever.

Teaser Trailers
Three weeks in advance of open-
ing, teaser trailers went into the
four other Public theatres in El
Paso, to be succeeded weekly
thereafter by new trailers. Two
weeks before opening, special
beaver board cutouts showing the
theatre front with opening date
copy were placed in stores, hotels
and theatre lobbies.

Outdoor campaign was launched
a month in advance of opening.
Twenty-four sheets designed by
the Dallas advertising office were
posted in every city and town in
the vicinity of El Paso, meaning,
in Texas, within a couple of hun-
dred miles. This was followed up
two weeks later by a widespread
barrage of press stories in out-
town papers, and simultaneous
posting of three sheets, one sheet
and window cards in towns in El
Paso's immediate vicinity.

In El Paso and Juarez, all vac-
ant stores were covered with pa-
per and window cards, three weeks
in advance. One week before the
opening, the Chamber of Com-
merce decorated all principal
streets with flags, which remained
in evidence for two days after the
opening. This cost the theatre
nothing. On opening night, all
buildings near the theatre were
lighted and decorated with flags
and bunting.

Radio Utilized
Radio came into play two weeks
in advance of opening, with eight

announcements over one station
and two daily for a week over an-
other. On the night before open-
ing, El Paso merchants paid for
two and one-half hours, which,
added to the theatre's half hour,
furnished a solid three-hour pro-
gram of Plaza congratulations and
publicity. Total cost to the the-
atre for this was \$45 and eight
passes.

Newspaper publicity and adver-
tising built up steadily to the day
before the opening, when both
afternoon papers came out with
special eight-page sections, to be
followed the next morning by sim-
ilar sections in a morning paper
and in El Continental, most im-
portant paper in northern Mexico,
which extends its circulation to
Spanish-speaking Texans as well.

Phileo tie-up arranged by Man-
ager Carlos Frias was unusu-
ally effective. Cooperative double
spreads appeared in two newspa-
pers three days before opening,
plugging "Follow Thru," initial
attraction. Phileo dealers also
purchased, imprinted and distrib-
uted 5,000 rotogravures, at no cost
to the theatre. These were care-
fully distributed from house to
house, five days before opening.

Co-op Ads
Guessing contest on the number
of lamps in the Plaza front, plant-
ed in a newspaper which has morn-
ing and afternoon editions, pro-
cured 56 inch co-op ads in each
edition at a cost of 30 guest tickets
as prizes.

One week before opening, ten
special windows were painted by
the Plaza artist, and ten special
beaver board frames with 22x28
photos placed in windows of lead-
ing stores. At the same time, 50
street car banners carried opening
copy, changed on opening week to
picture copy.

Miscellaneous exploitation in-
cluded imprinting of hotel and res-
taurant menus throughout El Paso
and Juarez, invariably without
cost to the theatre.

Entire campaign was handled by
Manager Carlos Frias, assisted by
members of the Dallas advertis-
ing staff in Dallas.

THIS TOOK SELLING!

Commenting on the initial fall issue of the Ski-U-Mah, University
of Minnesota humorous monthly, the student daily noted the fact that
it mentions the Minnesota Theatre, aka Public house in Minneapolis,
some ten times. It was actually thirteen times, as the clippings here
show, that the theatre and its popular master of ceremonies, Lou
Breese, came in for mention—indication of the degree to which the
theatre has been sold to the 15,000 U. of M. students. Ad at the
right appeared in the same issue; one at the left goes in the next
issue. They're the work of Hale Cavanaugh, assistant advertising
manager of the Minnesota Theatre.

IN THE FALL

EVERY DUKE TAKES
US TO THE
GOLDEN
VARSITY
NITE

WHERE
LOU BREESE
AND HIS
HOT
TUNES
WAVE
YOU
DANCE IN THE LOBBY
THERE'S REAL COLLEGE
ATTRACTIONS AS WELL
AS GOOD ENTERTAINMENT
STAKE AND SCORING
EVERY

MONDAY EVE

THE GOLD MAN is profoundly grateful to the Minnesota Theatre and the Northland Club and
the Green Co. for their splendid cooperation during the subscription campaign. The down-
town club and the Gold Man's billiard table (shown in the picture) were
in a picture to see the spirit these concerns show toward college sportmen.

Varsity Nite!

Varsity Nite! has been
sponsored and is being
sponsored at the
Minnesota Theatre and
the Northland Club
and the Green Co.
and each time played
by the Minnesota
Varsity Nite!

Varsity Nite!

Varsity Nite! has been
sponsored and is being
sponsored at the
Minnesota Theatre and
the Northland Club
and the Green Co.
and each time played
by the Minnesota
Varsity Nite!

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of November 14, 1930

No. 61

"I want every man in Publix to concentrate his entire thought and energy during the next few months on one important problem—HOW CAN I RAISE THE GROSS IN MY THEATRE? That is a specific assignment! Upon his ability to successfully fulfill that assignment will rest his present and future status among Publix showmen."

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Director of Advertising

J. ALBERT HIRSCH, Editor

Contents Strictly Confidential

A LESSON IN ARITHMETIC!

During the next few months, TWO things must be held pre-eminent in the mind of every Publix showman. They are PRODUCT and EXPENSES. If these two items are properly handled, the result can only be one thing—PROFIT!

Time and again, Mr. Katz has clearly posed that simple mathematical principle. The BIGGER the gross from the PRODUCT and the SMALLER the EXPENSE, the BIGGER the PROFIT. The less one subtracts from a big sum, the greater the remainder. Any school child knows that.

It is unfortunate, however, that the simpler the principle and the more widely known it is, the more it is likely to be disregarded. "Familiarity breeds contempt" is a trite though, none the less, pertinent fact. During the next few months, it would be well for everyone in Publix to shed the supercilious cloak of contempt bred by the familiarity with the simple lesson in arithmetic mentioned above and to concentrate every brain cell in their organism upon the solution of that elementary problem.

We are now standing at a significant turning point in the motion picture business. Product—the very core of our business—has been rather lean in the past few months and its meagerness has, to a certain extent, been reflected upon theatre box offices. All that is behind us now. The first forerunners of the new releases from all companies have infused a fresh spurt of rich, health-restoring blood to the box-offices of the country. The lists show that there are more and even bigger money shockers to come. With crowds milling about the box offices and hold-out lines cluttering up the streets, a natural, careless enthusiasm is bound to come back with a rush. Whoopie! It's in the bag! Good times are back again! Patrons are stampeding into the theatre like in the good old days! Guess I'll sock 'em with a half page ad to-morrow! Maybe I ought to brighten up the lobby a bit with a little 96 sheet—

That is the time for all men in Publix to consider that little problem in arithmetic.

We've got the product! It's great product—as great as ever drew crowds into theatres in the old "Wings" and "Covered Wagon" days! That product has got to be sold as no product was ever sold before! That's the task Mr. Katz has put before every man in Publix. That Publix will fulfill it is certain! It has done it before and it will do it again! The spontaneous outburst of enthusiasm engendered by the new product has spread over the entire circuit. Everyone is on his toes and raring to go after those BIGGER GROSSES! The rush is on!

However, don't let this commendable enthusiasm befuddle the issue. Remember your lesson in arithmetic!

ANOTHER WARNING!

In a recent editorial of the Exhibitors Herald World, another warning was sounded on a subject which Publix Opinion has consistently been pounding upon ever since its inception. That subject is the boomerang effects of suggestive advertising on the theatre and the industry.

The particular case mentioned by the editorial was an ad in a metropolitan newspaper which read: "Adults Only—Censor's Order." This is a direct violation of the Code of Advertising Ethics subscribed to by all companies, a section of which reads: "Court actions, relating to censorship of pictures or other censorship disputes, are not to be capitalized in advertising." Publix showmen should guard themselves against using these tactics on censored pictures. Note how Miss Madeline Woods handles this situation on Page 3 of this issue.

ASSIGNMENTS

J. P. Harrison, city manager in Waco, Texas, has assumed personal direction of the Strand as well as the Waco and Rex. Next assignment of E. R. Milligan, former manager of the Strand, is forthcoming.

Joseph Gordon has been appointed manager of the Saenger, Alexandria, La., succeeding Robert Y. Hampton. Hampton becomes manager of the Strand, Gulfport, Miss., replacing Ray N. Peterson, who goes to the re-opened Lyric in Mobile, Ala.

J. Katz has been appointed acting manager of the Belpark, Chicago, replacing T. H. Stevens, resigned.

Edward Murtaugh, formerly assistant manager of the Capitol Theatre, Scranton, Pa., has been appointed manager of the Manhattan Theatre, Scranton, temporarily replacing Edwin Cline, who goes to the State, Scranton. Cline succeeds E. M. Simonis, transferred to the Capitol, Scranton, relieving J. McCarthy, who is no longer connected with the organization.

NEW YORK PROGRAM PLOTS

Week Beginning Nov. 14th

New York Paramount Anniversary Week

1. Prologue (2)
2. Overture—"Melodies Eternal"—Irvin Talbot, Vocal Octette, Hans Hanke... (10)
3. Paramount News & Trailer on "Derelict"... (11)
4. Organ Concert—Mr. and Mrs. Crawford... (7)
5. Public Unit—Frank Jenks "Laughter"—Paramount (80)
6. Trailers... (2)

Brooklyn Paramount

1. Overture—Oscar Baum... (5)
2. Paramount News & Trailer on "Derelict"... (10)
3. Rudy Vallee... (10)
4. Paramount Talkartoon... (6)
5. Organ Concert—Stuart Barrie, Elsie Thompson... (5)
6. Public Unit... (32)
7. "Laughter"—Paramount (80)
8. Trailers... (2)

Rialto Theatre

1. "Feet First"—Third Week... (10)
2. "Morocco"—First Week... (10)

Week Beginning Nov. 21st

New York Paramount

1. Leo Reisman & Paramount Orchestra... (7)
2. Paramount News, Trailer on "Fast and Loose" & Fashion Reel... (12)
3. Thanksgiving Presentation... (4)
4. Organ Concert—Mr. and Mrs. Crawford... (6)
5. Public Unit—Frank Jenks "Derelict"—Paramount... (33)
6. "Derelict"—Paramount... (75)
7. "A Jolt To General Germ"—Paramount Commercial Film... (5)
8. Trailers... (2)

Brooklyn Paramount

Anniversary Week

1. Prologue... (2)
2. Overture—"Melodies Eternal"—Irvin Talbot, Vocal Octette & Hans Hanke... (10)
3. Paramount News & Trailer on "Feet First"... (10)
4. Organ Concert—Stuart Barrie, Elsie Thompson... (7)
5. Public Unit—Rudy Vallee "Derelict"—Paramount... (44)
6. "Derelict"—Paramount... (75)
7. Trailers... (2)

Rialto Theatre

1. "Feet First"—Fourth Week... (10)
2. "Morocco"—Second Week... (10)

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Sea Legs—8 reels (AT).....		Paramount	5677	63 min.
	Tom Sawyer—9 reels (AT)....		Paramount	7642	85 min.
	East and Loose—6 reels (AT)...		Paramount	6375	71 min.
	Feet First—10 reels (AT)....		Paramount	8130	90 min.
	River's End—8 reels (AT)....		Warners	6678	74 min.
	Barber John's Boy—8 reels (AT).....		Warners	6160	69 min.
	Captain Thunder—7 reels (AT)...		Warners	5675	63 min.
	Soldiers' Plaything—6 reels (AT).....		Warners	5100	57 min.
	Way For A Sailor—9 reels (AT).....		MGM	7600	85 min.
	Hell's Angels—15 reels (AT)...		Unit. Artists	10080	112 min.
	The Big Trail—13 reels (AT)...		Box	11200	125 min.
	The Dancers—9 reels (AT)....		FOX	7143	79 min.
	Kismet—10 reels (AT).....		1st National	8000	89 min.
	The Costello Case—7 reels (AT).....		Sono-Art	5800	65 min.
	(AT)—All-Talking.				

LENGTH OF TALKING SHORTS

PARAMOUNT					
	Camera Trails (Bruce Scenic).....		690	8 min.	
	Pictorial No. 2.....		975	11 min.	
	News No. 25.....		845	9 min.	
	News No. 26.....		825	9 min.	
	Excuses (Bruce Scenic).....		790	9 min.	
	News No. 29.....		835	9 min.	
WARNER BROS.					
1049	Nay, Nay, Nero.....		845	9 min.	
1085	For Art's Sake.....		965	11 min.	
1047	Around the Table.....		700	8 min.	
1071	Modern Fairy Tales.....		615	7 min.	
1104	13th Prisoner.....		715	8 min.	

M.G.M.					
	Dogway Melody (Dog Comedy).....		1564	16 min.	
	School's Out (Gang Comedy).....		1845	21 min.	

UNIVERSAL					
	It Happened in Hollywood.....		1650	10 min.	
	You Said It Sailor.....		1625	18 min.	

COLUMBIA					
	Prodigal Daughter.....		945	11 min.	

PATHE					
	Review No. 40.....		968	11 min.	
	Review No. 41.....		720	8 min.	
	Review No. 42.....		890	10 min.	
	Breakfast in Bed.....		1880	21 min.	
	One Nutty Night.....		1760	20 min.	
	Par & Double Par (Sportlight).....		800	9 min.	

EDUCATIONAL					
	Don't Give Up.....		1700	19 min.	

LENGTH OF SYNCHRONOUS SHORTS

PARAMOUNT PUBLIX					
	Lysol—A Jolt for Gen. Germ.....		635	7 min.	
	Movie Memories.....		855	10 min.	
	My Gal Sal (Screen Song).....		725	8 min.	
	Mariutich (Screen Song).....		625	7 min.	
	Up To Mars (Talkartoon).....		575	6 min.	
	On A Sunday Afternoon (Screen Song).....		530	6 min.	

RKO					
	Toby the Showman (Cartoon).....		625	7 min.	

MISCELLANEOUS					
	Bird Island of Peru.....		1780	20 min.	
	Thanksgiving Trailer.....		325	4 min.	

M.G.M.					
	Flying Flits (Cartoon).....		625	7 min.	

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